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BERLIN SEASON SUFFERS FROM BAD TIMES

Halls Half Empty with Few Exceptions—Bruno Walter and Artur Schnabel Have a Big Night—Furtwängler Opens Philharmonic Series—Flesch Bids Farewell—Some Unusual Concerts

Berlin, October 16.—The Berlin season, which opened brilliantly enough—with Battistini and a big eruption of the Mahler cult—has quickly brought itself of realities and come down to earth. Indeed, it is anything but a brilliant time, and it is difficult to write or think about music without also thinking of the dollar exchange. Pythagoras, I believe, established the relationship between music and mathematics. Pythagoras would find many disciples in Berlin's half filled concert halls.

A half filled hall in Berlin is—or was—associated with fagenders and debutantes; this year it is the norm. The German music appetite has not grown smaller by any means; but his pocketbook stuffed with over-printed milliard notes, suffers from malnutrition of a peculiarly malignant form. Only on a few "big nights" the old crowd and the old "Stimmung" are there, and the big nights have become very few.

THE BIG NIGHTS

For the past two weeks I can report but three: Bruno Walter's second Philharmonic concert, which was the occasion of Artur Schnabel's return; Carl Flesch's farewell in a concert conducted by the young Russian, Efrem Kurtz, and Furtwängler's opening of the first regular Philharmonic cycle. The first of these concerts was actually sold out, the other two were practically so. At the Walter concert people stood in the aisles in the old familiar way; there was the old enthusiasm—the spirit of the great old occasion before the war.

Bruno Walter has now grown to almost sacerdotal stature among the conductors of today. There is not one among the regular incumbents of big and little musical thrones in musical Germany who exercises the suggestive power of this free and fanatical high priest of the art. He is not the official successor of Nikisch, but the Philharmonic, Nikisch's orchestra, responds most generously to his magic wand. Such beauty of tone, such delicacy of phrase and accent as it gave in the little unfamiliar Mozart symphony in C (which I believe Walter also played in New York) were reminiscent of Nikisch's time. Monumental in its heroics, moreover, was the Eroica, which brought the audience to an old time pitch of ecstasy.

ARTUR SCHNABEL RETURNS

The real event of this remarkable evening, however, was Artur Schnabel's return to the Berlin concert stage. Schnabel hasn't played in Berlin for four years, and if Berlin didn't know what it has missed it knows it now. His reception was pointedly a hommage. He played the Beethoven C minor concerto with that perfect fusion of intelligence and sentiment which, with absolute technical supremacy, is the essential distinction of mastery. Everything right, yet nothing calculated, with a righteousness born out of the music itself; everything felt, yet nothing uncontrolled. There was a noble affirmation in the first movement; the largo was a lyric dream, and the Haydn-esque finale a sportive romp—the whole a delight and a feast of beauty such as rarely comes to mortals' lot.

Schnabel's playing of that concerto, unforgettable as it was, was exemplary. It showed that in its noblest form the classic concerto is magnified chamber music, in which the virtuoso leads but does not dominate. The ensemble of piano and orchestra, the dialogue between one and the other, the feeling of contiguity with the instruments could not have been greater in a piano quintet. And this without a sacrifice of brilliance or of the individualism which is the soloist's prerogative. It was a delight to see that the great, spell-bound audience (one could have heard a pin drop between the movements) appreciated this kind of musicianship; for rarely have I seen the waves of enthusiasm rise so high.

The same feeling for ensemble distinguished a delightful evening of four-hand music which Schnabel and his Viennese colleague, Bruno Eisner, gave the next day. Four-hand music of Mozart, Schubert and Brahms—two hours of it—inimitably played! The beautiful F minor fantasy of Schubert, the Brahms waltzes opus 39—why aren't these things more frequently heard? Was four-hand music written only for amateurs?

CARL FLESCH SAYS GOOD-BYE

Carl Flesch, like Artur Schnabel, occupies a special pedestal of esteem in Germany. He is the "classical" player par excellence, a virtuoso who has never permitted his virtuosity to stand in the way of artistic quality. There is no doubt that Carl Flesch has grown in artistic stature since he has been heard in America, and it seems to be "up to" America to discover him anew.

In bidding farewell to Berlin he chose the work in which he is acknowledged to have no superior: the Brahms concerto. It is needless to dwell on the great qualities of that performance again; here too is perfect balance between brain and heart. If the technical security, the perfection of his style have always been remarkable, it must be added that

there has come into Flesch's playing of late a greater sensuousness of tone and a racy quality which were particularly in evidence in the Fantasy, op. 24, of Joseph Suk, a piece in which a glowing folk like cantilena alternates with idiomatic gipsy turns.

Flesch was ably accompanied by the tall young Russian with the inappropriate name of Kurtz, who first came into public notice in conjunction with Cecilia Hansen, the violinist who is about to make her first bow to America. Kurtz also conducted the Flying Dutchman overture and the fifth symphony of Tchaikowsky, to which he gave a genuinely "Russian" reading—somewhat broad for our western taste, but

einen fahrenden Gesellen. Somewhat dragged both by singer and conductor, they gave one an overdose of that sickly woefulness which ruins many of Mahler's best musical thoughts. No matter how simple and naive his theme: give him a full orchestra and he will start the "spooks." It is too much.

UNUSUAL CONCERTS

Two other concerts which had elements of the unusual about them were that of Dr. Heinz Unger, an indefatigable free lance, and of Prof. Ernst Wendel, general musical director of Bremen, who conducted an entire program of the works of George Liebling, equally well known as pianist and as composer. This program included the prelude to an allegorical opera, Children of Truth, the violin concerto, op. 19, and an orchestral suite from the music to the sacred drama, St. Catherine. Liebling's music has not the ambition of surprising the listener by traits of the most recent modernism. It has its roots in the romantic art of the late nineteenth century. Within this scope, however, there is a great deal of pleasing, well sounding, well constructed and effective music, which did not miss its aim.

More especially, the violin concerto, played on this occasion for the first time, has the virtue of being created out of the spirit of the instrument, and is therefore effective. It was played by Stefan Frenkel, the young Polish violinist, with complete musical and technical understanding, warmth of tone, and the requisite brilliance. Mme. Celeste Chop-Groeneveld, a pianist of American origin, gave a satisfactory performance of the piano concerto.

THE ODE TO ST. CECILIA

The feature of the other "unusual concert"—that conducted by Dr. Heinz Unger—was the performance of Handel's Ode to St. Cecilia, which is so rarely heard that it had the effect of a novelty. It was sung, rather appropriately, by Dr. Unger's own Cecilia Chorus, with excellent soloists (Lotte Leonard and George A. Walter). The effect of this antique but by no means antiquated setting of Dryden's ode was altogether charming. Voices and instruments vie with one another in praising the marvelous art of tones. The peculiarity of the work is the great number of concerted pieces of great beauty and expressiveness, combining the solo voice with obbligato instruments. Thus the cello, the violin, the flute, the trumpet, the lute, the organ—all emblems of St. Cecilia, as shown in Ra-

(Continued on page 33)



Photo © by George Maillard Kesslere.

EDOARDO PETRI, A.M.,

well known New York vocal maestro, who during the past ten years has been director of the Chorus School of the Metropolitan Opera Company. From this Chorus School many have graduated who are at present in the ranks of the regular Metropolitan Opera chorus.

with the undefiled melancholy and dynamics of his race. He shared the great plaudits which were spent for Flesch's farewell, and earned the approval of the Berlin press, which indulged in high-keyed eulogies on this occasion for Master Flesch.

FURTWÄNGLER OPENS THE BIG SERIES

The Berlin season is not officially open until the first of the big Philharmonic subscription concerts, formerly conducted by Nikisch, have begun. They and the Staatskapelle concerts at the opera are the full dress affairs of Berlin's concert life, though literally speaking the full dress has given way to sack suits and sandwich parcels since the war. Furtwängler opened the Philharmonic series last night with Beethoven's first and Strauss' Domestica.

The "infantile" Beethoven is becoming more and more *en vogue*. The rigid classicality of the early works is particularly sympathetic to Furtwängler who is a master in exploiting the effectiveness of sheer form. One wishes, though, that he would let it go at that, without fussing with details and contrasts that Beethoven would have disowned as frills. Altogether grandiose, however, was his reading of Strauss' Domestica, which in consequence of clarity and dynamic modelling was actually made interesting, with the exception of the overgrown coda, which nothing can save from its hopeless banality. Furtwängler was duly honored for his achievement and he deserved it. He is, of the distinctively Teutonic conductors, the biggest man in the field today.

Between the two symphonic works Wilhelm Guttmann, the intelligent baritone of the Volksoper, sang Mahler's Lieder

dorf, Beckmesser, and George Meader, David Bodansky will steer the ship.

The Saturday matinee will be last year's favorite Romeo et Juliette, with Gigli and de Luca.

Rigoletto will amuse the first popular Saturday nighters with Mmes. Mario and Gordon and Messrs. Fleta and Danise in the principal roles, Mr. Papi conducting. Nanette Guilford, newest and youngest member of the company, will make her debut in a small part.

On Tuesday evening the company runs over to Brooklyn for the first Andrea Chenier of the season, with Peralta, Gigli and de Luca in the principal roles, Moranzoni conducting. The two French operas of the week will be guided as usual by Mr. Hasselmann.

McCormack Sings to 12,500

Cleveland, October 28 (By Telegram).—John McCormack sang to the largest audience of his career at the New City Auditorium here this afternoon. The event established a new epoch in musical history of America. It was the first concert ever held in this country, managed directly by a city government. All details were handled by Mayor Kohler and the City Council. The hall, which has a seating capacity of 12,500, was crowded to the doors. Mr. McCormack, who was to have appeared at the official opening of the hall last year, was tendered a wonderful ovation. He responded by giving one of the best concerts of his life. T. H.

LIFE is the Eternal Dance; it is the cosmic energy animating the soul, and the vibrations of the impulses move rhythmically; it is the perpetual manifestation of Divine activity.

Rhythm is worshipped as a symbol of nature, as typical of all the elements, as the emanations of the subtle essence of the soul, of physical and spiritual light, of freedom of illumination, of wisdom, of inward enlightenment; and rhythm which is manifested in the dance is flux, fluid, plastic, and eternal.

Going back to the legendary beginning of the Dance, it is said that "the Court of Indra teemed with Celestial Musicians who entertained him with song and dance and dramatic exhibition."

In the heavenly abode of the gods on Mt. Maru, somewhere in the Northern Himalayan Mountains, lived Indra and his court. Among those superhuman beings were the Apsaras and Gandharvas. The Apsaras were beautiful nymphs, celebrated for their loveliness, and are written of to this day by Indian poets. They might be called the first Nautch girls. The Gandharvas were the celestial musicians who sang and played at the court. Rhemba, one of the chief nymphs, taught dancing and was called the Indian Venus.

The chief dancers were described as performing at the heavenly court to the accompaniment of tambourines, castanets, drums, cymbals, flutes, and sarangas. The celestial



A NAUTCH "STAR" (CALCUTTA)

musicians, sixty million in numbers, are described as "born imbibing melody." They made matrimonial alliances with the beautiful Apsaras, who danced for the pleasure of the high gods. Soma, the god of the moon, was the presiding deity of the celestial dancers, and is described as taking them with him on his moonlight wanderings.

First the gods, then the kings set the precedent of having dancing girls entertain them, and the practice spread to mortals and ordinary men.

THE NAUTCH GIRLS.

Nautch girls may be divided into two main classes. Each Hindu temple of any importance has a band of dancers, or "Deva-Dasis," slaves of the gods, and they, alas, are known to be courtesans as well. First, reserved for the pleasure of the Brahmin priests, they afterwards became more promiscuous in granting their favors. We are, however, more concerned with their charm as dancers than with their morals. Their duties compel them to dance once or twice daily at the temple services, for the benefit of the gods and priests. Their songs usually relate to amorous episodes in the lives of the gods. The style of their dancing is suggestive muscle dancing, and while it would seem indecorous to the Western spectator, it has much of the grace natural to Indian women.

These temple dancers perform at weddings or public festivals and their presence is supposed to carry the blessings of the gods whose temple they represent. This delusion is created, however, by the priests, who collect the fees paid to the temple-dancers for their services. It is well known that many of these girls often come from well-to-do and respectable families, being dedicated from birth by their superstitious parents to the service of the gods. The Nautch girls, until recently, were the only women in India who were permitted to learn the accomplishments of singing, playing on musical instruments, and even reading. Hence the lack, until lately, of any sort of culture or artistic attainments among Indian women.

The Nautch girls of India are past mistresses of the art of personal adornment, and, furthermore, the more psychological art of personal attraction, whose secrets they used to play subtly upon the senses of men. "They employ all the resources and artifices of coquetry. Perfumes, elegant costumes, coiffures best suited to set off the beauties of their hair, which they entwine with sweet-scented flowers; a profusion of jewels, worn with much taste, on different parts of the body; graceful and voluptuous attitudes; such are the snares with which these sirens allure the Hindus, who, it must be confessed, rarely display the prudence and constancy of a Ulysses. Of all the women in India, it is

MUSIC OF INDIA

THE NAUTCH

Series II. Article I

By Lily Strickland

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the courtesan, and especially those attached to temples, who are the most decently clothed. Indeed they are particularly careful not to expose any part of their body. I do not deny, however, that this is merely a refinement of seduction. Experience has no doubt taught them, that for a woman to display her charms dampens sensual ardor, instead of exciting it, and that the imagination is more easily captivated than the eye" (Abbé Du Bois).

THE "FREE LANCES."

Beside the temple dancers, there are the secular, or "free lance," Nautch girls, who, for a price, will give a private or public performance. These girls are hereditary dancers, and their craftsmanship is entailed by instruction from mother to daughter. They are trained from childhood in the traditional songs and dances of old India, and their work shows a somewhat uniform standard within their caste or section of country. These Nautch girls are not the creatures of beauty and charm that Indian poets rhapsodize over, being frequently cumbersome, fat, and silly looking. Their slow movements are hampered by long and heavy garments. They dress handsomely, however. Their skirts are often weighted down with gold and silver braid and beads, and they usually change their costumes several times in the course of a dance.

We may best convey to the reader an idea of the nature of a Nautch dance by describing a performance arranged in our honor by an Indian Maharajah, at which we first encountered real beauty in an Indian dancer.

ENTERTAINED BY A MAHARAJAH.

Imagine, if you please, the moonlit court of a marble palace, arabesqued with the quivering shadows of a mango tree, and the air scented with sandalwood incense. To one side are sprawled the lean-faced, white-clad members of the native orchestra. We are seated on a lounge spread with cloth of gold, and to our left is the Maharajah in his dazzling, bejeweled dress and turban, and behind us the traditional dwarf servant, fanning us with a large peacock fan, pausing now and then to offer us sherbet, sweetmeats and betel-nut. White cloth is stretched in front of us on the marble floor upon which our dancer will display her art.

The hollow-eyed, abstracted drummer, who has been impatiently restraining his nervous fingers, finally strikes up a weird prelude upon his tabla-pair, the other musicians responding with a shrill but elusive obbligato—and Jasmina comes!

JASMINA!

Small, delicately moulded, ivory-colored and sloe-eyed was she. Her tiny hands and feet were henna-stained, her lips dyed red with betel juice, her eyes darkened with kohl, and her hair perfumed with fragrant oil. Dignified, serene, almost impersonal was this Eastern disciple of Terpischore. Rarely did her placid countenance break into a smile, but when it did, one thought of the slow unfolding of a lotus

flower beneath the warm glow of the sun calling it to beauty and life. We cannot praise Jasmina's voice, it was shrill and unmusical, but had she kept silent, her fluent hands would have given us song enough. It is traditional with the Nautch girl to accompany her dance with songs, the words of which are suggestive, indecorous, and insinuating, and are usually unblushing and audaciously addressed to the male members of the party.

Her actual dancing, slow and deliberately studied, was peculiarly fascinating. The rhythm began with her flexible fingers, heavy with rings, and gradually extended with graceful undulating movements, to her bracelet laden



INDIAN NAUTCH GIRLS (CALCUTTA)

arms. Then the whole body acquired sinuous motion from head to toe, one small foot accenting the beat with anklet and tinkling bell, the rhythm continuing in unbroken waves. Her heavily embroidered skirt, long and full, spread and lifted to the increasing tempo of the music until it opened out about her like an umbrella as she swirled in rapid circles revealing beneath her skirt, gauze trousers of apple green. Discarding her white veil, she sank to the floor in graceful climax, and "salaamed" a finish to the first place. Long drawn-out sweetness, this maddeningly slow interpretation of a thousand-year-old story, but in India one must always attend a Nautch dance or a theater or musical entertainment, prepared to forget time and endure monotony. It was not difficult for us, however, to succumb to the spell of the tropic night and go back in fancy to the time when Scheherezade danced for her life before another sultan, or when old Akbar lolled upon his sandstone dais in the moonlight of Fatehpur Sikri and gazed with listless eyes upon his dancing girls.

THE PEACOCK DANCE.

Jasmina now gives us the famous Peacock dance, strutting, preening, mincing for all the world like the royal bird. If every Nautch girl were like Jasmina we would unrestrainedly grant the magic of the Nautch girl and her dance, but even as it is, her charm is peculiarly her own, and must



NATIVE DANCING CLASS (PURI)

not be disregarded as one of the distinctive arts of old India.

There is always perfect coordination between the dancer and her small orchestra, which uses no music but plays in unison the melodies in keeping with each dance. The absence of harmony is made up for by the drummer, who always gives the musical background of any orchestra.

Every country expresses its music in its own peculiar way, and as India's dances are the oldest known, they deserve study and appreciation by Westerners, for their antiquity alone, if not for their intrinsic beauty and charm. They are a definite outgrowth of centuries of tradition, and are a true expression of the characteristic thought and feelings of a people, as are all folk songs which can trace their development back to the very beginnings of the race.

And so to me, the Nautch is a rhythmic picture moving against the screen of time, a tapestry woven from the primitive and colorful emotions of an ancient people. To see an authentic Nautch, is to lift the veil and look down the shadowy aisles of yesterday, back into the realm of the remote, the secretive, mysterious past of India.

[Author's Note: Not having gone to India as a missionary or an investigator with the purpose of spreading Indian propaganda in America, I make no attempts to gloss over unpleasant truths about India. My remarks on the characters of Indian Nautch girls must be taken as a mere statement of fact and not as an effort to injure the character of a class, or as indignant protestation. Art and so-called morality are, in my mind, in no way connected, and I am interested in Art. It must be borne in mind, however, that no real Nautch girl ever gets out of India, and that Indians in America or England who render so-called Indian dances must be put in a separate category. Just as Indian music must be somewhat westernized in order to appeal to Western ears, so must Indian dances be altered and improved before they have any interest for an American audience, and the work of Indians now in America engaged in portraying Oriental dancing must not be underestimated.]



INDIAN NAUTCH PARTY
Two dancers with three instrumentalists.

AN AMERICAN POET'S INFLUENCE

By Clarence Lucas

A lady from across the ocean told me not long ago that in America no one but a child reads anything by Longfellow. Her estimation of England went down visibly a peg or two when I informed her I had seen full grown English men and women with whole volumes of Longfellow's poems in their hand. She was the president of a Browning Society and had delivered lectures on Dante; consequently the New England poet seemed like very small potatoes unto her. No doubt she would have changed the name to Shortfellow to show her contempt for a writer whose poetic wings were trimmed for such brief and lowly flights. Of course I disagreed with her, and I quoted four lines of Longfellow's which have hung over my desk for many years and been read a thousand times in the middle watches of the night:

The heights by great men won and kept
Were not attained by sudden flight,
But they, while their companions slept,
Were toiling upward in the night.

I told her, moreover, that when returning to New York from Bar Harbor, Me., after a visit to the late Reginald De Koven in 1908, I broke my journey at Portland in order to photograph the house in which Longfellow was born in 1807. The language I heard at Longfellow's house was not the mother tongue of Longfellow and Browning, but of Dante—that is to say, a Dantesque language, and not the kind the old poet put into La Commedia.

Shortly after my conversation with the American lady who thought so little of her Longfellow-countryman, I was roaming through some of the out-of-the-way streets of London on my bicycle and I noticed that the upper part of the house in which Sir Arthur Sullivan was born in 1842 was to let. When Sullivan was a little boy the neighboring Vauxhall Gardens were still in existence, and the railway traffic had not yet made the locality more commercial than residential. The house was new when Bandmaster Sullivan moved into it shortly before the melodious Arthur appeared. Today the little old-fashioned house is rented to three families. I persuaded the woman who lives in the basement

to let me into the hallway and I made my way uninvited to the upper floor and got a photograph of the bedroom in which Arthur Sullivan was born, May 13, 1842. The woman from the basement watched me anxiously, holding a corner of her apron to her mouth, and dreading lest the landlord would hold her responsible for the damage I might do. I cheered her with a little silver and made my way homewards, rejoicing that I had secured a picture which every visitor to London does not snap up.

Arthur Sullivan's greatest choral work, probably the greatest of all his compositions, was written in 1886. It is his music to Longfellow's Golden Legend.

In the cemetery on Bandon Hill, near Croydon, on the southermost fringe of London, lie the remains of one of the kindest, most gentle, and musically sensitive composers of English birth. His father was African and his mother Irish. He was a combination of the two temperaments, but he had not the robust frame to thrive and get strong in the northern air of England. He died at the early age of thirty-seven. He made his name by the same work on which his reputation still stands. It is his music to Longfellow's Hiawatha.

It would have been much easier, more conventional, and perhaps more satisfactory to the general reader, if I had ornamented my article with the portraits of Longfellow, Sullivan, and Coleridge-Taylor, instead of traveling 4,000 miles to get views of an old frame house, a dingy bedroom, and a tombstone. But my photographs are original and represent much trouble. The article itself calls attention to the influence of an American poet on two eminent English composers.

Grainger's Hands Not Insured for Fabulous Sums

Percy Grainger is not only a devotee of swimming, football, mountaineering and athletics generally, but he is particularly fond of trotting, and he claims that "trotting keeps one in condition for piano playing, while piano practising (which is often severe physical exertion), keeps one in condition for trotting." Grainger once trotted from San Remo to Ventemiglia and back at one stretch, and in London he was known as the "trotting pianist."

The other day Grainger was seen in New York with his hands and wrists covered with scars. He had been trotting to the Post Office, hurrying to get there before closing time, caught his foot in a slab, and, with the speed he was going at, rolled over and over, "saving his face with his hands." Incidentally, Grainger is not one of those pianists whose hands are rumored to be insured for fabulous sums. When asked why he did not insure his hands, Grainger re-

plied: "Because I consider the value of a true musician lies, not in his hands, but in his head and ears."

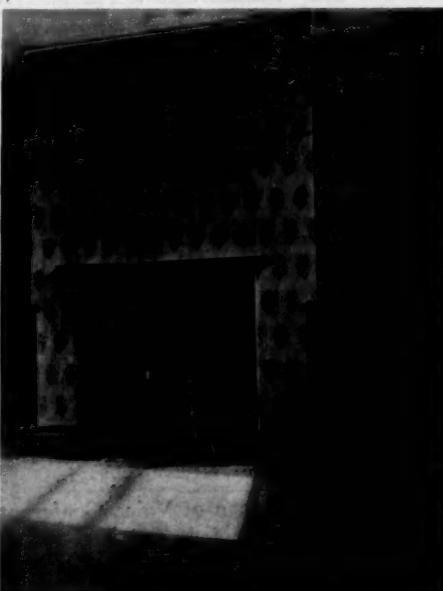
GERMAN OPERA COMPANY OPENS IN BALTIMORE

Lohengrin, Walküre, Figaro, and Meistersinger Are Given with Well Balanced Casts and Good Orchestral Support

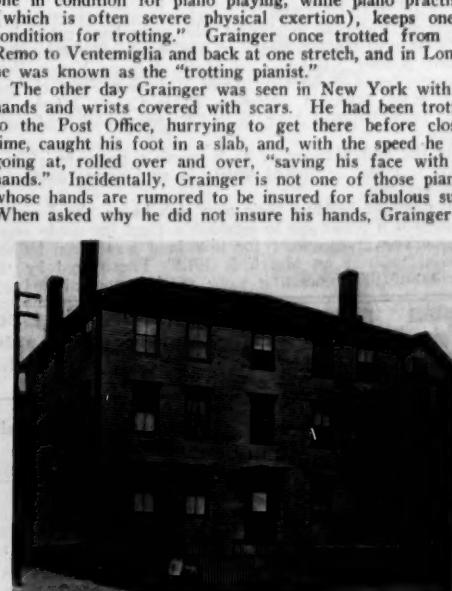
Baltimore, Md., October 20.—A half week of grand opera by the Wagnerian Opera Company, together with recitals by Hofmann, Chaliapin and several others, leaves no doubt but that our musical season has truly begun.

There were four notable performances by the German singers. Unfortunately, however, the company did not receive the support that it merited. The opening performance was Lohengrin, Die Walküre, The Marriage of Figaro and Die Meistersinger following in order. Rudolf Ritter appeared in the titular part of the first mentioned. No more pleasing rendition has ever been offered here. His performance was an outstanding feature of the German singers' visit. Louise Perard was the Elsa and sang most creditably. Die Walküre had a very satisfying production. Heinrich Knotz, after a much needed rest, returned with fresh voice and sang Siegmund in really fine fashion. He was given a great ovation by the admirers he gained on his several visits here last winter. Herman Weil sang Wotan and was in excellent voice. Elsa Alsen was Brunnhilde. It is the well-balanced casts which makes these performances by the Wagnerian Company so delightful. Figaro was the least interesting of the performances. While Die Meistersinger was done in excellent style, the superb performance of last season (when Friedrich Schoer sang Hans Sachs) lingers in one's mind. The work of the orchestra was of high caliber throughout. Ernest Koch conducted the opening performance; Eduard Moerike held the baton for Die Walküre, while Joseph Stransky was at the conductor's desk for the other two performances.

Frederick Huber, the local Municipal Director of Music, has returned home from Chicago, where Shura Cherkassky appeared under his management, in a performance that gained the highest praise from critics and public. E. D.



THE ROOM IN WHICH ARTHUR SULLIVAN WAS BORN,
May 13, 1842, Lambeth, London.



THE HOUSE IN WHICH LONGFELLOW WAS BORN,
February 27, 1807, Portland, Me.



GRAVE OF SAMUEL COLERIDGE TAYLOR
at Croydon, England (died September 1, 1912).

November 1, 1923

SIGMUND HERZOG RETIRES FROM ACTIVE SERVICE WITH THE BOHEMIANS

Sigmund Herzog, well known New York piano pedagogue, who was one of the founders of The Bohemians (New York Musicians' Club) and who filled the position for sixteen years as chairman of the entertainment committee, finds himself compelled to retire from active service

entertained by the society, and in consequence were brought into close contact with local musicians.

It was at the farewell dinner given to Moritz Rosenthal in 1907, after his concert tour throughout the United States, that The Bohemian Society was founded.



SIGMUND HERZOG

owing to demands made upon his time with personal affairs, such as teaching, editing and composing.

During the past ten years, Mr. Herzog, in addition to his other activities at the club, likewise filled the chair as vice-president. He retires from the society in most cordial relations, and, one ventures to say, his positions will be difficult to fill.

During Mr. Herzog's regime, and strongly through his indefatigable efforts, The Bohemians always aimed to further the highest ideals in musical art and the maintenance of most cordial social intercourse among musicians.

The late Rafael Joseffy, who was one of the founders of The Bohemians, inspired Mr. Herzog to build the organization to assume a real artistic atmosphere.

Most of the foreign artists who came to this country were

Among European celebrities who were later entertained were Gustave Mahler, Engelbert Humperdinck, Arturo Toscanini, Arthur Nikisch, Carl Muck, Eugene Ysaye, Fritz Kreisler, Ignaz Paderewski, Josef Hofmann, Ferruccio Busoni, Mme. Marcella Sembrich, Pablo Casals, Mischa Elman, Prof. Leopold Auer, Sergei Rachmaninoff, and many others.

On the first Monday of each month a program of rare music is given by invited artists in an intimate circle for members only.

In place of building their own club house, the founders considered it preferable to establish a fund for needy musicians. The first concert for this fund was given by the Kneisel Quartet on March 3, 1912. Encouraged by the success of this concert, it came to the approval and co-

operation of many professional musicians and music lovers to establish an organization under the name of The Musicians' Foundation, incorporated in 1914, of which Sigmund Herzog was one of the founders and still retains the secretaryship, which enables him to further the interests of the society. Many concerts were given to benefit this worthy cause, for which such international celebrities as Ignaz Paderewski, Frieda Hempel, Mischa Elman, Pablo Casals, the New York Philharmonic Society under Josef Stravinsky, the Musical Art Society under direction of Frank Damrosch, Josef Lhevinne, and Josef Hofmann offered their services. The last concert, on April 6, 1923, given by Josef Hofmann in Aeolian Hall, New York, realized for Robert Schumann's daughters an annuity of \$600. This concert was under the auspices of the Musicians' Foundation.

Friends of Music Concert Schedule

Instead of the usual six concerts, the Society of the Friends of Music will give ten this season. Artur Bodanzky, musical director of the society, has just finished making up his final programs.

The performance of the Pfitzner cantata on October 15 was an extra concert. The first of the ten subscription concerts, which will take place on Sunday afternoons at four o'clock in Town Hall, will be held November 11 when a Bach program will be presented. Elizabeth Rethberg, the principal soloist, will sing the cantata No. 52, *Falsche Welt Dir Trau ich Nicht*. The orchestra under Mr. Bodanzky will play the Brandenberg concerto No. 5 in D minor. The final number will be the cantata No. 10, *Meine Seele Erhebt den Herren*, for soprano, contralto, bass and chorus. The soloists will be Mme. Rethberg, Marion Telva and William Gustafson. The chorus has been trained by Stephen Townsend.

The second program, November 25, will present Carl Friedberg, who will play a piano concerto that has never been heard in this country, to be announced later. Marschner's overture, Hans Heiling, and Erich Krongold's *Veil Larm und Nichts* will complete the program. The third concert, on December 16, will be devoted exclusively to music of Beethoven. Harold Bauer will be the soloist, playing the C minor concerto. Other numbers will be the overture, *Namensfeuer*, and the Choral Fantasy.

On December 30, at the fourth concert, Bronislaw Huberman will play an unfamiliar violin concerto by Goetz. Smetana's overture, *Der Kuss*, and the Scotch or Italian symphony of Mendelssohn will also be played.

The fifth concert, on January 13, 1924, will be devoted to Purcell's *Dido and Aeneas*. On January 27 there will be a repetition of Gustav Mahler's *Das Lied von der Erde*, with distinguished soloists.

The seventh concert, on February 10, will introduce Mme. Janacopoulos, in Ravel's *Scheherazade*. This program will also contain Two Psalms of Ernest Bloch; Spohr's overture, *Jessonda*, and Mozart's Serenade for four orchestras. Ossip Gabrilowitsch will be the soloist at the eighth concert, on February 24, playing Mozart's piano concerto in A minor. Mr. Bodanzky will lead the orchestra in Handel's *Concerto Grosso No. 12* and in a symphony of Haydn in D minor.

At the ninth concert, March 9, Mme. Charles Cahier, contralto, will be the soloist. She will present for the first time in New York a group of novel songs by Zemlinsky and will also be heard in some Mahler songs. The orchestra will play Malipiero's *Impressioni dal Vero* and Smetana's overture, *Libussa*. The final program on March 23 will be devoted to Bach's *St. John's Passion*.

Werrenrath Called Master Singer

Reinald Werrenrath was called a Master Singer after his appearance in Superior, Wis., on October 8. The press notices that followed the recital tell of seven encores that were sung to enthusiastic listeners during the course of the evening, which seemed to justify the enthusiasm manifested by the music lovers of Superior. The concert was originally to be held in an auditorium seating about 1,200, but so great was the advance sale that it was given in the Palace Theater, where the seating capacity is over twice that.

According to the Superior Telegram of October 9:

The Negro spirituals, three in number, charmed the hearers and Werrenrath was recalled twice following this group for further Negro presentations.

Depth of feeling and a display of the finer technic of the true musician were found. Contrasted effects of tonal coloring were well brought out. The concert for the evening opened with several Italian selections sung with strikingly clear enunciation. A most intense feeling was evident in the singing of the group of German numbers. Particularly here did both the baritone and the accompanist enter fully into the true understanding of the pieces and carry that message to the audience. Perhaps best of all, Werrenrath was able to reach the people through the singing and interpretation of the purely American songs, the last selections on the program. From *The Sea Gypsy*, by Michael Head, through to *On the Road to Mandalay*, by Oley Speaks, each melody carried a tremendous appeal—the appeal of the true American giving forth the American song.

Lenska's First Berlin Recital

"A tremendous and unexpected success," cabled Manager M. H. Hanson's confidential Berlin representative after the South African contralto had given her first recital in Germany at the Beethoven-Saal in Berlin on September 28. The house was crowded, many Americans and especially American art students being in the audience. The schedule of prices is not yet at hand, but the program printed on thin cheap paper bears the price "3 Million Marks." It is impossible to calculate the fraction of a cent which these three millions represent. Miss Lenska sang the following unusual program: Arioso, and recitative and aria, from *Samson*, Handel; *Ablösung im sommer*, *Blicke mir nicht in die Lieder*, *Um Mitternacht*, Mahler; *Arie der Rezia*, from *Oberon*, Weber; *Lieder und Tänze des Todes* (1, *Trepak*; 2, *Der Feldherr*), and *Hopak*, Moussorgski.

Dean Butler Chairman of Voice Conference

Dean Harold L. Butler, of the College of Fine Arts, Syracuse University, will be chairman of the voice conference which is scheduled for Thursday, December 27, as a part of the coming Music Teachers' National Association, meeting in Pittsburgh during the holiday week. The principal speaker at this conference will be Dudley Buck of New York City, the bearer of a name justly respected in American music, and himself one of the best known voice teachers in the country. There will be abundant opportunity for free discussion in this voice conference, and it will be one of many interesting features of the Pittsburgh meeting.

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"A Young Sister of a Spiritual Heifetz."

(*New York Sun and Globe.*)



CECILIA HANSEN

"PEER OF THE AUER CLAN."

(*New York Times.*)

ECHOES OF A "BRILLIANT DEBUT."

(*New York Evening Post.*)

Peer of the Auer clan, playing like a man, but yet a woman, Cecilia Hansen made her first appearance in America yesterday afternoon. Those present are likely to remember the occasion, for Miss Hansen will not long remain a stranger to the greater public of New York. In five minutes had captured her house. At once proved possession of "the Auer tone." Brought the answering roar from the pit. Command of style no less than great tone.—*New York Times.*

A new planet swam into public ken yesterday afternoon. Is of the first order. She has power and color and variety of tone—such tones as one dreams of hearing and hears only too seldom. Miss Hansen is emphatically one to be reckoned with. No such vivid interplay of tone qualities has been heard here this season. For precision, and apparently only a slight drawing upon a great reserve of power, it was unsurpassable. She is one in hundreds.—*New York World.*

She is a violinist of uncommon gifts. Her tone is large and mellow and opulent. She has sensibility and intelligence and musical feeling; and she has a touch of "the grand manner" in her style.

—*New York Tribune* (Lawrence Gilman).

She is like a young sister of a spiritual Heifetz. Her tone is the stuff of angels' wings and lifts the lilt of what she plays into regions of bliss and utmost peace.

New York Sun and Globe (G. W. Gabriel).

The audience gave her a veritable ovation. Miss Hansen's playing was characterized throughout by agreeableness of tone, clean, secure execution, and genuine musical feeling. One of the musically elect.

—*New York Evening Mail* (Pitts Sanborn).

She has a stage presence that will prove an asset, and plays like a born musician. Marvellous technical dexterity. Beautiful tone. Genuine musical taste and mastery.

—*New York Evening Post* (H. T. Finck).

She is dowered with temperament, individuality and refinement. She drew a superb and sonorous tone from her instrument, a quality as rich as a 'cello and as haunting as a flute. Her technique was facile and fluent. She played with taste, revealing a firm musical fibre and a broad scope in tonal shading.

—*New York American* (Grena Bennett).

WOLFSOHN MUSICAL BUREAU, Inc.

250 West 57th Street, New York City

KNABE PIANO

DUNCAN DANCERS PROMISE AN INTERESTING PROGRAM

Anna, Margo and Lisa Return for First Appearance Here in Three Years—Glad to Be Back Again

Anna and Margo and Lisa are back for the first time in three years. And they are glad to be in New York again, where they won so many friends when they lived here before; further (needless to say), they are very glad to be dancing again for the American public, which liked them so much and flocked to see them in such numbers, as



Bain News Service Photo.

THE DUNCAN DANCERS,
who begin their transcontinental tour with a program at Carnegie Hall on the evening of November 3. Left to right they are Margo, Lisa and Anna. It is three years since they last delighted American audiences.

it undoubtedly will again this winter. Who that ever saw that group of beautiful figures romping through the Marche Lorraine could fail to want to see them again?

Oh, yes—Anna, Margo and Lisa have another name. It is Duncan. And here is a good place to explain that, though the story was told, none of them were ever adopted by Isadora, their former teacher. On the contrary, it was they themselves who went to court here in New York and obtained the legal right to bear the name Duncan. But when Isadora went back to Russia, where she is now at the head of a Soviet School of the Dance, the three girls, being entirely out of sympathy with her ideas, left her and have been appearing independently ever since.

Their headquarters have been in Paris, but they have danced in France, Belgium, Germany, and have also made two trips to Algeria, all in the last eighteen months. Success has been theirs everywhere. They particularly enjoyed their appearances in that exotic land of Algeria, where they danced in the two largest cities, Algiers and Oran.

The first appearance of the three in their own program was at the Champs Elysée Theater in Paris in February,

1922, and they soon became as much the vogue in Paris as they had been in New York. Among their latest European appearances was one at the opening of the great exposition in Ghent last spring and programs given by invitation at Ostende, the great Belgian watering place, this summer.

"Well," said the interviewer, greeting them perhaps a bit ungallantly, "I can't see that you have grown a day older, any of you, in the three years since I saw you last."

"We never shall grow old," said Lisa. "Dancing keeps one young."

"True," agreed the penman.

"And thin," added Margo.

"Perhaps, it does you," admitted the same, glancing down at his own proportions, ample despite a reasonable amount of dancing. "What are you doing of special interest this season?"

"Oh, a number of things. We've taken a lot of the music from Gluck's *Orpheus* and worked it up into a sort of suite." It was Anna who explained. "All of the dance numbers and one or two of the arias—we have a tenor to sing one of them—so that the whole gives quite a connected expression of the story.

"Then there is Mozart's *Les Petits Riens*—The Little Nothings. Isn't that a nice name? It is a short ballet suite written when he was a youngster, only twelve, I believe. We dance to it a series of children's games in the spirit of the music.

"But to finish up with there is something quite different—nothing less than the *Ride of the Walkers*."

And that will be worth going to see, for if there is anything in the world that Anna and Margo and Lisa do not make you think of, it is Walkers.

H. O. O.

What Georgette Leblanc Thinks of America

"What joy to approach America! It is the country I have chosen as my own—the country where life is lived quickly, quickly in a jazz rhythm, in a dizziness of light . . .



Wide World Photo.

GEORGETTE LEBLANC

arriving in New York on the S. S. Aquitania, preparatory to her concert tour of the United States, Canada and Mexico.

In all the world it is the country where one breathes in force, energy!

"A passenger on the Aquitania seeing my impatience to arrive asked me, 'But weren't you happy in France this summer?'

"Oh, very, very happy," I replied. "I did all the things I wanted to do—accomplished everything I had planned. First of all, a film which I finished only three hours before leaving Paris—yes, Saturday, the fifteenth of October, at six o'clock in the morning I was still before the camera, after having worked through two nights without a thought of sleep. It was the only way to finish—we scarcely even ate for three days."

"My fellow passenger made a grimace. 'But that's terrible!'

"No, it's amusing!"

"One can do nothing in life if one is afraid of effort."

And then I was so interested in the film. It's to be called *L'Inhumaine*. Marcel L'Herbier is the metteur-en-scène. He is the most intelligent and modern in France. He is unique I think in the cinema of today. Fernard Leger has done the decor (America will see his *Skating Rink* with the Swedish Ballet this fall) and Darius Milhaud (of the famous Six) has done the music. Certainly this film will offer a modernism which the cinema hasn't yet touched I believe.

"And one of the most amusing things we did in connection with it was on the night of October 4, at the Champs Elysées Theater. L'Herbier filmed the theater while I sang Poulenc's *Bestiaire*, accompanied by Milhaud. The house was overflowing. People were turned away, and everyone said they had never had such a good time.

"I shall be so happy when *L'Inhumaine* is shown in America, sometime in December, we hope, because I am sure the Americans will appreciate its art value. It has been said for so long that America is 'en retard' in the matter of art. But this is not true; and I have been happy to see this summer that the modern young French groups have begun to consider with great interest the things that are being done in New York.

"As for me, I never ceased telling them: 'If you want to live really, come to New York; and if you want to create new things, with complete audacity, it is there that you will be understood.'

Helene Adler Displays Fine Voice

Helene Adler, one of the winners in the Young Artists' Contest of the National Federation of Music Clubs this year, had two successful engagements in Cincinnati on



Photo by Mishkin.

HELENE ADLER

October 4 and 7, at which time the concerts were broadcasted and enjoyed by thousands of unseen listeners. She appeared on the program of the Fall Festival Hippodrome Show, and won the following commendation from the critic of the Cincinnati Times-Star:

Beginning her performance with the *O Mio Babbino*, from Puccini's newest opera, Miss Adler displayed a fine lyric soprano voice that she used with dramatic fervor. *Terra*, *The Answer*, written in a more popular style, also rang with brilliance, and *Chapentier's Ever Since the Day from Louise* was rendered with a mystic beauty that captured the hearts of her discerning public. Miss Adler struck a popular chord with the ingratiating *Love's in My Heart*, by Huntington Woodman, and her performance of the song won her an ovation. Similarly, too, her interpretation of *Theresa Del Rio's Song of Home and Elsa Maxwell's The Singer*, with its flow of melody, were artistic triumphs, and Miss Adler closed her program by her brilliant singing of *Montague Phillips' Lyric Work, Wake Up*.

Another recent success scored by Miss Adler was a week's engagement in Rochester. The singer is an artist-pupil of William S. Brady, and sister of Clarence and Josef Adler, pianists. Miss Adler coaches with Frank La Forge.

Young American Violinist Wins German Plaudits

Arno Segall, a young violinist of sixteen, who has been coaching abroad, made his professional debut in recitals at Dessau, Germany, on September 22 and Cassel, Germany, on September 26. The criticisms which have reached here are most enthusiastic.

The Kasseler Post calls him an artist of the first rank and praises him for his satin-like tone "overpowering in size and beauty," as well as for "his unquestionably sure musicianship and technic, which to even the most critical appears almost fabulous."

"Arno Segall is a remarkable technician," states the Dessauer Anhalter Anzeiger, "and plays with astonishing sureness. He shows a particular ability in harmonics, which appears to be his especial forte." The Anhaltische Tages-Zeitung concedes him "in all respects an even, beautiful tone, a sure intonation, and a technic that meets all demands." The Kasseler Tageblatt writes that "he is an artist trained in the noble classical school, free from exaggerations, who plays with a free, well-modulated tone."

According to a recent announcement, young Segall is to come to America in the early part of 1925, under the management of Daniel Mayer. The latter heard him in London last summer.

Onegin to Sing with Boston Symphony

Sigrid Onegin makes her first appearance this season with the Boston Symphony Orchestra at Pittsburgh on November 9 and 10. On November 13, Mme. Onegin appears in joint recital with Benno Moiseiwitsch in Chicago, on November 14 in recital in Oswego, N. Y., and on November 17, she will make her first New York appearance of the season, when she will give a recital in Carnegie Hall.

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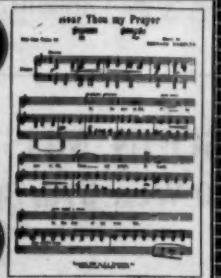
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**MINNEAPOLIS ORCHESTRA'S
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Pays Memorial Tribute to Those Who Aided It—Verbrughen Now Permanent Head—Breeskin New Concertmaster—*Onegin* Sings in Half Dozen Languages—Schmitz Advocates Moderns—Other News

Minneapolis, Minn., October 20.—The twenty-first season of the Minneapolis Symphony Orchestra began most auspiciously. A number of improvements were noticeable at once. Not the least among them was the new seating arrangement of the greatly enlarged orchestra, which undoubtedly is accountable for the improved tone of the string section, especially the first violin. Another factor in this improvement was the acquisition of Elias Breeskin as concert-master. In spite of his limited opportunities, he made a favorable impression. The woodwind section has also been strengthened considerably by the addition of G. Grizez, as first clarinetist. Henri Verbrughen (now permanent conductor of the orchestra owing to his success as guest conductor last season) repeated and materially enhanced former impressions made. Tchaikovsky's fifth symphony, in E minor, and Wagner's overture and Venusberg music from *Tannhäuser* were the chief offerings. A novelty for Minneapolis was the introduction of Max Bruch's long since forgotten opera, *The Loreley*, while the program opened with a well conceived and executed rendition of the Funeral March from Beethoven's *Eroica* symphony. This latter was played as a fitting tribute to the memory of Edmund J. Phelps, William L. Harris, Oliver C. Wyman, and D. Draper Dayton, who, as officers, directors, and most ardent supporters of the orchestra, so nobly contributed towards its success. The audience, which filled every seat in the Auditorium, remained standing in reverent attitude during the playing of this number. There was no soloist at the concert, and thus all attention was focused, and rightly so, on the music and its interpreters.

E. ROBERT SCHMITZ ADVOCATES THE MODERNS.

E. Robert Schmitz, French pianist and music pedagogue, gave a series of four lecture recitals at the MacPhail School of Music. As an apostle of modernism and the newest development in piano music Mr. Schmitz stands supreme. In his highly illuminating comments on the music he played Mr. Schmitz revealed a deep penetration of the intents and purposes of the composers and the meaning of their com-

positions, and showed himself an artist and scholar of the broadest culture.

ONEGIN SINGS IN HALF DOZEN LANGUAGES.

The University concert course (under the direction of Verna Scott) opened its season on October 17, at the campus armory—the seating capacity of which was exhausted. Sigrid Onegin exhibited her art to a clamorous and delighted audience. Her voice, art, intelligence, and personality are irresistibly combined. A half dozen languages were represented on the program, but she reached her highest peaks in the German group. Michael Raucheisen, accompanist, through his consummate skill, contributed in no small measure to the enjoyment of the program.

HAMLIN HUNT AT THE ORGAN.

Hamlin Hunt gave the second of his series of three organ recitals on October 15, at Plymouth Church. Besides a number of smaller pieces he played a suite by Barnes, and Sibelius' *Finlandia*. Mr. Hunt's accustomed scholarship and clarity of style were in evidence.

G. S.

Elsa Stralia's Career

Elsa Stralia, dramatic soprano, who, though an Australian by birth, has been a resident of New York since 1922, has appeared with unusual success in leading opera houses of Europe.

Mme. Stralia, whose father was a well known baritone and her mother a pianist of note, enjoyed a home environment such as falls to the lot of but few. Her parents discovered in their little daughter a rare talent, and sent her to the Marshall Hall Conservatory in Melbourne, where, after studying but one term, she was honored with a scholarship, which encouraged her to adopt a professional career. She made her debut in concert with the Sydney Philharmonic Society, on which occasion her success was so pronounced that prominent musicians and critics advised her to go to Italy for further studies. Her progress under Signora Falchi at the Roman Academy was so rapid and satisfactory that in a very short time she made her operatic debut at the Carlo Felice Opera House in Genoa as *Valentina* in *Les Huguenots*. Other performances there were in *Aida*, *The Masked Ball* and *Don Giovanni*. Her triumphs in Italy brought her engagements at the Royal Opera, Covent Garden, London, where she immediately became a favorite, and remained as a member of the company until the outbreak of the World War.

At her debut in the English capital, as *Donna Elvira* in *Don Giovanni*, she had as assisting artists John McCormack and Antonio Scotti. She appeared as *Aida* for the first time with only a few minutes' notice, replacing Mme. Destinn, who was indisposed. This performance made a lasting impression on the public, and she was acclaimed one of the greatest exponents of the role ever heard in Lon-

don. While at Covent Garden, Mme. Stralia sang the leading soprano roles in *Cavalleria Rusticana*, *Prince Igor*, *Tannhäuser*, *The Masked Ball*, etc. She later appeared in concerts at Albert Hall and Queen's Hall, London, which were patronized by distinguished audiences. Following this, she made several tours, appearing in all the leading cities of the United Kingdom.

She was particularly honored by being called to Paris on two occasions to sing with the Lamoureux Orchestra, under the baton of Chevillard, who paid her a glowing tribute.

Titta Ruffo, with whom Mme. Stralia sang, advised her to come to America, and immediately upon arriving she continued studies with Yeatman Griffith. She was introduced to Walter Damrosch, who, after hearing her sing, remarked: "I have not heard such a voice since Lilli Leh-



© Underwood & Underwood.
ELSA STRALIA

mann sang." Mr. Damrosch then engaged her for twelve appearances with the New York Symphony Orchestra. Albert Coates is said to have declared that Mme. Stralia has "the greatest voice in England." This opinion is likewise credited to Sir Thomas Beecham, Percy Pitt and others.

Mme. Stralia has also sung with the Oratorio Society of New York in the first performance in the metropolis of the oratorio, *The Apocalypse*. She has been engaged as soloist with the Minneapolis Symphony Orchestra, under Henri Verbrughen, for December 14, 15 and 16, when Beethoven's Ninth Symphony will be performed. Another important engagement is with the Rochester Symphony Orchestra in January, 1924.

Suzanne Clough Wins Critics' Praise

Suzanne Clough, mezzo-soprano and one of the principal singers at the Riesenfeld theaters, has just completed a seven weeks' engagement in Detroit. This is a return engagement for her, and she was welcomed at each appearance by friendly audiences.

The Free Press said regarding her: "Suzanne Clough, soprano, was heard in solos. She is a favorite with Kunsy audiences, her deep, rich voice and her faultless style having won for her a large following in Detroit." Again the same paper writes: "Miss Suzanne Clough, whose singing has delighted Detroit audiences for some weeks past, pleased mightily on Sunday afternoon." Joseph L. Kelly wrote: "Suzanne Clough again is heard in song numbers. Her mezzo-soprano voice is welcome as ever."

Concert at Psychology Center

Under the auspices of the Tuesday Evening Psychology Center, a concert was given at the Union Church Social Center on the evening of October 18. An interesting and varied program was presented by Sloana Bozka, pianist; Max Gegna, cellist; Louis Lazarin, baritone, and Sophie Winfield, soprano.

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PERFECT ENSEMBLE OF MAIER AND PATTISON.

There is a special kind of exhilaration about two-piano playing, especially when the ensemble is as perfect as that of Guy Maier and Lee Pattison, the American duettists who reappeared at the Wigmore Hall last night.

Such precision almost makes one long for some differentiation—such as, for instance, the use of contrasted types of piano—that would restore the character of a duet.

Their playing makes a work like Saint-Saëns's Scherzo, in which Pugno and the composer used to run races, sound as if it were written for one instrument.

The choicest moments in their programme were Mozart's sonata and Bax's tone-poem, "Moy Mell."

Afterwards came an amusing selection of pieces: Casella's burlesque "Pupazzetti," some of Arensky's drawing-room elegances, and a "Jazz Study" by the American composer, E. B. Hill. Casella's "Polka" is a joke which, unlike some others, "comes off."

It was, therefore, a little unkind to the audience to warn it beforehand against taking such music seriously.

E. E.

WESTMINSTER GAZETTE,
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FOR TWO PIANOS.

Music for two pianos is rarely as effective as one feels that it ought to be, but Messrs. Guy Maier and Lee Pattison, two clever young American artists who specialize in this double harness playing, are always worth hearing. For one thing they play exceedingly well, with fine understanding and brilliant ensemble, and secondly, they choose interesting music.

Last night, at the Wigmore Hall, they opened with Brahms's familiar Variations on a Theme of Haydn, best known, of course, in their orchestral form, but originally written in point of fact (like the Hungarian Dances) for two pianos, and it may be added, thoroughly effective and enjoyable in this medium—especially when played as well as they were last night. A sonata of Mozart, and smaller pieces by Casella, Saint-Saëns, and Bax were other things in an attractive programme.

The Daily Telegraph

Date of Issue

MUSIC FOR TWO PIANOS.

Before Mr. Guy Maier and Mr. Lee Pattison proved to us the error of our ways, it was customary to attend a recital in which two pianos were involved in a spirit of grim determination to accept the will for the deed. At the best, the occasion might enable us to hear music which seldom finds its way to a public performance played with reasonable accuracy, but without the least suggestion of what is commonly understood by the term interpretation. Not even in the most favourable circumstances was one ever led to believe that two pianos could be made to sound twice as effective as one. At the worst, one could but admire the courage which prompted an attempt upon what seemed to be an impregnable citadel. Yet the two accomplished American artists who appeared again at Wigmore Hall last night have demonstrated that all preconceived ideas on the subject were based on a misconception of what can be done in this genre, and by their extraordinarily adept and musicianly performances they have given us a new standard to work to. How exalted that standard is they showed conclusively in the course of a remarkably varied programme last night. It is possible that an exceedingly well-balanced account of Brahms's "Haydn" Variations might have been matched as to its broader essentials by players willing to spend the necessary time on its preparation, but when they came to the Mozart Sonata in D major it must have been apparent to everyone that a performance so perfect in its complete realisation of the true Mozartian spirit could only be achieved by the exercise of a quality which might be described without the least exaggeration as genius. In its enchanting delicacy and grace, and especially in the way in which phrases enunciated by one player were repeated in identical terms of shape and tone by the other, this was perhaps the most notable event of an evening in which every moment held a separate and distinct joy. Even Saint-Saëns's Scherzo, Op. 87, trivial and even more than a little vulgar though a good deal of it is, held one breathless by the sheer impulse and steely glitter with which it was swept along, while the wealth of colour brought to Arnold Bax's "Moy Mell" enabled one to forget for the moment that it comes dangerously near to overstaying its welcome.

MORNING POST,
346, Strand, W.C.2

Date

MUSIC.

MR. MAIER AND MR. PATTISON.

It must be acknowledged that Britain offers nothing to rival the two-piano playing of the Americans, Mr. Guy Maier and Mr. Lee Pattison. Combined piano playing at our concerts is usually arranged for a particular purpose. It subjects excellent soloists to the unaccustomed restraint of double harness, and a conflict of wills is the result. Mr. Maier and Mr. Pattison are separately proficient, and they have one will, one instinct, one feeling for style and one of everything else that makes musical interpretation. To indicate the effect of this analysis on their playing would mean a refined listener's mind is singularly refreshing. At Wigmore Hall last night the fascination of Mozart—in a D major Sonata—seemed raised to the second power by the neat interaction of two good Mozart players going at once. If the mutual understanding had not been perfect Mozart at one piano would have interrupted Mozart at the other. It is a pity we are allowed to hear so little of Mr. Maier and Mr. Pattison, as they offer something that is unique and good, and that comes rarely in musical matters.

SOUTH WALES NEWS,
102-6, St. Mary Street, Cardiff.

Incomparable Duetists.

Once a year we have the visit of those incomparable American duettists, Guy Maier and Lee Pattison, who have specialised in music for two pianos. Their ensemble is so perfect as to demand psychological explanation, for their precision is equally great after an arbitrary pause, with no clue to guide them. In fact, they carry unanimity to a fault, for they destroy the character of a duet and substitute the illusion of a solo. Their playing of Mozart's one sonata in this form was delightful, and the poetry of Arnold Bax's "Moy Mell" has seldom been made to sound as lyrical. Afterwards they played Casella's "Pupazzetti," taking the precaution of a preliminary announcement to the effect that these three trifles, or at least two of them, are not to be taken seriously—a circumlocutory way of saying, "This is a joke," though whether the implied reflection was upon the composer or his audience was not made clear. It opens a fearsome prospect if musical humour is to be announced as such for fear of misunderstanding. The two pieces in question, a serenade and a polka, are comic rather than humorous. Instead of portioning out such subtlety as he commanded, Casella has reserved it for the middle piece, a barceuse on a Russian theme upon which Rimsky-Korsakoff had already embroidered a variation in the famous "Paraphrases." It is harmonically fluid and rich, but so "modern" in feeling that some listeners appeared to find it just as amusing as its companions.

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John Charles Thomas has come and been seen and heard and has conquered, to paraphrase a familiar Latin line. From the very beginning of his career Mr. Thomas has had a definite end and aim in view and has worked steadily and persistently towards it. Realizing the financial demands of a beginning in concert work, he made his start in the field of light opera, and won such success, both artistic and material, that he soon found himself able to take the plunge in the serious line of song recital. Having made the plunge he did so for good and all, definitely leaving the light opera stage and definitely announcing himself as a contestant for concert honors.

The honors came very quickly, and "what one may expect" is so well expressed by a comment in the New York World, October 15, that one can do no better than quote it:

At Aeolian Hall, John Charles Thomas appeared in a recital which was much like all the other Thomas appearances. One always knows what to expect; a large audience, much applause, many encores, a new and interesting program in four languages, always containing something of definite, dramatic flair, and all sung with beautiful technic and fine gift of tone and interpretation. As such, Mr. Thomas is fast becoming an institution, particularly to our local younger set. One sees younger audiences there than at almost any other musical event in the season.

Yesterday the recital was all that; but, since reviewers must cast at something, one might cite the Opium Smoker, which came in Mr. Thomas' final group. This confused setting of a lovely lyric has a dubious conclusion, breaking into a kind of Mr. Hyde laugh. Yesterday it seemed out of place on a program; it might have done as an encore song but not as a listed article. There is a distinction. Ridi Pagliaccio is all right in opera, but this number seemed not to belong. The closing Nichavo stoned for everything; it had the house on its toes. A musical Baedeker might have three-starred this delightful Mana-Zucca song, delightfully done.

In quoting this we have quoted it in full. But it is strange how critics differ, for our own personal opinion was that Opium Smoker was not only one of the best songs on the program, but also one of the best sung. However that may be, there can be no question as to the main facts of public as well as critical opinion, and The World scribe has it right when he says that the Thomas recitals are fast becoming an institution. He also hits the nail on the head when he mentions the presence at these recitals of the younger set. Mr. Thomas is that kind of a singer. There is a sort of buoyancy in his singing that attracts people to whom life is still a joy in spite of rapacious landlords, and he has a certain way with him that is almost as attractive as his singing. It is an irresistible combination.

It is rather surprising, and the result of good luck upon which we must congratulate ourselves as well as Mr. Thomas, that he is with us at all. For he tried the Harold Lloyd stunt of climbing a telegraph pole in his automobile last summer, and landed on his steering wheel so hard that he broke it off. That meant a spell in the hospital. But he is all right now, and takes it coolly enough. He had his choice of running into the telegraph pole and running into another car that stopped short right in his path. He chose the former.

But he was able to fill his London engagements in spite of it, and romped across the ocean and back again to carry out an arrangement to sing in Albert Hall with McClellan and Hislop. Back in New York, he opened his season with an Aeolian Hall recital as already recorded, and then left almost immediately for a trip across the country which will take all winter and bring him back to England in time for a Queens Hall concert in April.

After that he is going to carry out the predictions of many of his friends and try his hand, or, rather, his voice, in opera, appearances having been arranged for him in Italy. Thence he goes to Geneva to rest during August and resumes his professional work in London in September with a recital at Albert Hall, touring England until January.

Mr. Thomas was asked by a representative of the MUSICAL COURIER how he liked it. Did the change from light opera to concert satisfy him? His answer was very positively in the affirmative. He never liked the life of the theater, he said. Light opera was not his aim—did not satisfy him. He was interested, of course, enough to wish to make good, to do his best. But his mind was on something higher, and his ambition was always to become a concert singer.

He was asked about his reaction to the great difference in the whole life, the more or less lonely life of the solo artist as compared with that of a member of a theatrical company. But there again he gave his assurance that he felt no sense of loss. Life on the stage was not all glamour by any means, and the hurry and bustle and excitement soon grew stale and made one long for a respite. And to Mr. Thomas a change of occupation has not meant a change of friends, and he does not think much of people who allow new friends or new interests to drive out the old associates. He spoke strongly on this subject and mentioned some names . . . but the interviewer had better fight shy of personalities and close this story with an impression of Mr. Thomas. What sort of a man is he?

Well, there is really only one way to express it, and that is to say that he is very much of a man's man—a hearty,

healthy, upright sort of male, with a husky hand grip, a fund of jovial good nature, and not a single ounce of pessimism in his whole make-up. He loves music and thrills even to the mention of some of his favorite songs. A stray chord, a turn of original or individual beauty, an expressive word, a tune of unusual merit—these things cause his face to light up with an enthusiasm that shows better than anything else could the genuine depth of his musical feeling, the feeling that makes of his interpretations the splendid things that they are.

Yet he makes no boasts or confessions. He is the hardest man in the world to interview because he will not talk about himself. It is only indirectly that one can find out what he thinks and feels about his art and himself. He is willing enough to detail concrete facts—where he has sung and where he is going to sing. But when it comes to boasting of successes past, present or future, he has nothing to say. Probably he thinks that his success should speak for itself. And anyone who has heard him in concert will certainly agree with him.

Mr. and Mrs. Ernest Toy Two Busy Artists

Ernest Toy, eminent Australian violinist, and his wife, Eva Leslie Toy, contralto-pianist, have recently closed one of the most successful summer seasons of their career as artists in this country. They included in their tour among the list of cities many of the larger centers, and here as elsewhere these artists won the highest praise from the critics.

It has been a matter for discussion whether or not pieces involving the higher technic for the instrument are suitable

World: "Felix Salmond played the cello obligato part in Strauss' Don Quixote, and played it magnificently, with masterly insight, a prodigious technical skill that was never obtrusive, and a never-failing beauty, and variety of tone. He is a great cellist. It was a fine, poetic interpretation as a unity, with the poise and balance of an Ionic colonnade. Small wonder his audience demanded bows and bows."

Schipa on Triumphant Tour to the Coast

On October 1, Tito Schipa, tenor of the Chicago Opera, who last year proved to be one of the most brilliant recitalists of the age, began his 1923-24 season with an appearance at Carnegie Hall, New York, that augured well for his success on the fall tour which would extend to the Pacific Coast. The metropolitan critics were impressed with his art, so much so that one and all noted his improvement and gain in finesse, his command of pure lyric style, his rich voicing, depth of melodic quality, ease and rare judgment, also his mastery of expression, sense of fitness and sheer beauty of voice. That he had to sing a total of twenty-two numbers is evidence of the thrill he gave staid concert-goers. Departing immediately to other cities where recitals had been scheduled, Schipa has so far fulfilled the prediction made by those who heard the New York recital that he was destined to kindle the fires of enthusiasm and arouse vociferous demonstrations wherever he sang. Having completed the first two weeks of his schedule, Schipa is steadily working toward the Coast, where he sings five weeks, with from three to four appearances weekly. The first week in December will find him back in Chicago, where, for eight weeks, he will engage in operatic performances with the Chicago Company, but will not participate in any road dates with the organization, owing to his heavily booked concert engagements, which will be resumed on January 27, the day following his last appearance in Chicago.

Following are a few press extracts from his tour:

Schipa really seemed to be the lion of the occasion. He is a first rate tenor, schooled in all the arts of his trade. He made a very fine impression.—Detroit News

He is a master of contrasted vocal coloring. Torontonians do not often get an opportunity to hear so lovely a lyric tenor.—Toronto Mail and Empire

Schipa is one of the greatest masters of encore and messa di voce ever heard here.—Toronto Daily Star

When you hear Schipa sing as he sang, you understand why all the great love songs in the world are written for the tenor voice, for a lyric tenor such as his, used as he uses it, is the tenderest and most sympathetic voice given to man.—Toronto Evening Telegram

The singer aroused a degree of enthusiasm that was somewhat unusual. He was encored after each number and on several occasions doubly encored, and excited his hearers to clamorous demonstrations (when he sang in English).—Toronto Globe

The theater was filled to capacity with 200 extra chairs on the stage. Schipa affords a perfect example of the bel canto.—Grand Rapids Press

The audience was treated to very fine singing. Schipa's voice seems well nigh perfect.—Grand Rapids Herald

The large audience was held spellbound by the marvelous singing of this gifted artist—singing which has never been surpassed in this city.—Madison (Wis.) Capital Times

Boings of flesh and blood sat entranced under the spell of his matchless singing, so flawless is his art that the most exacting technician can find little tenable ground for fault.—Huntington (W. Va.) Herald Dispatch

After the performances, the local managers kept the wires busy conveying news of his triumphs back to his managers, Evans & Salter, in New York, and in most cases requesting return dates.

"Joseph Diskay True Genius," Says Critic

Herman Devries, the well known critic of the Chicago Evening American, visited the Pantheon Theater of that city to hear Joseph Diskay, the Hungarian tenor, whose name appeared on the program. What Mr. Devries thought of the singer and his remarkable voice may be learned from the following passage which appeared in the paper the next day:

The talents of this young artist had been brought to my notice and it is my pleasure to state that I was most agreeably surprised to find Mr. Diskay more than worth while. His voice is magnificent in quality and of wide range, while fine diction and style mark his delivery. I heard him sing the Celeste Aida and Roses of Picardy. In the former operatic excerpt he proved quite plainly that he is ready to take his place in any opera organization, and most certainly he did honor to the Pantheon Theater by appearing there.

Mr. Diskay's plans for the coming season have not yet been announced, but there is no doubt of his success when certain negotiations, which are under way, have matured.

Denver String Quartet Gives Program

The twenty-ninth chamber music party of the Denver String Quartet was held at the home of Mr. and Mrs. J. J. B. Benedict of Littleton, Colo., on Sunday afternoon, October 21.

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FOREIGN NEWS IN BRIEF

TO CELEBRATE BRUCKNER'S HUNDREDTH ANNIVERSARY.

Duisburg, September 30.—A three days music festival commemorating the hundredth anniversary of the birth of Anton Bruckner will be held here next year. The first day's program will be devoted to Bruckner works, the second to modern composers and the last to Mahler's eighth symphony. Duisberg will also hear the first production of Franz Schreker's latest work, five songs with orchestral accompaniment, to be sung by Lula Mysz-Gmeiner.

M. U.

STRINDBERG OPERA IN DUISBERG.

Duisberg, Germany, September 29.—An opera, Swan-White, music by Julius Weissman to a libretto written in 1901 by the famous Swedish author, August Strindberg, was produced here a few days ago. The story is a fairy tale. Weissman's music is in the old fashioned form—arias, choruses, recitatives and melodramatic episodes—and in style seems to be a mixture of Debussy and Strauss. It was well staged, with some novel lighting effects by Dr. Lothar Wallerstein. Weissman, who lives outside the occupied territory, was not allowed to come in to attend the premier.

M. U.

NEW SPANISH SOCIETY FEATURES SOUTH AMERICAN MUSIC.

Madrid, October 2.—A new chamber music society has been formed here under the name of Quinteto Hispania, which is to propagate the works of Spanish and Hispano-American composers. Among the South American works announced for performance are a Sonatina, by Gil; Tonadas Chilenas, by Allende, and Impresiones Argentinas, by Aguirre. Among the new Spanish composers on the program there figures prominently a very young Madrilian of German extraction, Ernesto Halffter. A small group is boozing him with great noise, declaring him the coming man in Spain.

E. I. BATTISTINI IN CHRISTIANA.

Christiana, October 6.—The musical season was opened by the magnificent exponent of bel canto, Mattia Battistini, who was greeted here as everywhere else with a sold-out house. Among other guests heard from were Alexander Brailowsky, Russian pianist; Arnold Foldesy and Emanuel Feurmann, cellists, and Grace Holst, Norwegian singer, who will be remembered for her successes in Chicago. Norway's leading romantic singer, Cally Monrad, recently celebrated her twenty-fifth jubilee as a public singer. The event was marked by unexampled enthusiasm. It was also interesting

E. I.

to hear that Prof. Georg Schnéevoigt, conductor of the Christiania and Stockholm Philharmonic orchestras, was made Chevalier of the Legion of Honor.

R. M.

BADEN-BADEN HEARS OPERATIC VERSION OF SHE STOOPS TO CONQUER.

Berlin, October 6.—The première of a comic opera entitled A Night's Adventure, recently took place in Baden-Baden. The music by Percy Colson, while melodic, cannot claim originality. The libretto, based upon Goldsmith's familiar comedy, She Stoops to Conquer, is the work of Alfred Kalisch, music critic of the London Daily News. Mr. Kalisch has written the text in both English and German.

A. Q.

ITALIAN OPERATIC DOINGS.

Rome, October 2.—The young composer, Renzo Bianchi, receiving 100,000 lire in advance, has ceded his new opera to Sonzogno. It is entitled Ghibellina. Verdi, for his Nabucco, got only 800 zwanzig.

Maestro Ballila Pratella's new opera, Dono di Primavera (Spring's Gift) will have its first performance at the Commune of Bologna in November.

Toscanini has acquired the right of the premiere of Giordano's new opera, La Cena delle Beffe (The Jest) for La Scala.

D. P.

Jerome Swinford "An Artist of Rare Gifts"

Three of Jerome Swinford's October engagements brought forth the following tributes from critics of Wheeling, W. Va.; Scranton, Pa., and Buffalo, N. Y.:

Mr. Swinford is a shining example of an American-born and American-trained artist who can hold up his head in any company without fear. There is a lovely quality to his natural voice and his treatment of his songs is with rare appreciation of the text. These qualities, coupled with a faultless diction, make him an artist of the kind we hear all too rarely on the concert and recital platform of today.—Wheeling, W. Va., Republican, October 8.

There are young singers with exceptional vocal equipment and others who have a message without much voice to convey it. All too seldom does one hear a recitalist with voice, adequate technic, diction, and the something from within that makes a song a vital glowing thing. Such a singer is Jerome Swinford. He sang to a large audience which forgot the weather outside.

With such a remarkably fine recital to open the series, the year's program should continue with increasing interest. At the close of the program so many expressed the desire to hear Mr. Swinford again that it is probable that he will be requested to give another program in Scranton soon.—Scranton, Pa., Times, October 20.

In Mr. Swinford is found one of the most satisfactory young baritones now before the public. His voice is one of exceptional mellowness, and it is finely produced and controlled. His diction is notably perfect, every phrase and every word finished and clear. Interpretively too this artist is one of rare gifts—and in songs of widely different moods and styles, he showed his wide versatility.—Buffalo Express, October 5.

Palmer Christian Activities

Recent recitals by Palmer Christian, Chicago organist, include one given for the National Federation of Music Clubs' biennial convention, at Asheville (N. C.), in June; one at the National Association of Organists' convention in Rochester (N. Y.), in August; eight guest recitals on the municipal organ at St. Paul (Minn.); Sunday afternoon recitals at the Fourth Presbyterian Church, Chicago, during July and September. On October 2, Mr. Christian dedicated the new organ at Hemenway Church, Evanston (Ill.), and on November 6 will open the organ in the new First Presbyterian Church, Waterloo (Ia.).

Besides preparing for a busy concert season, Mr. Christian has a large class of organ pupils and is lecturing on Musical Appreciation and Church Music at McCormick Theological Seminary in Chicago, where he has recently been made Professor of Sacred Music.

Press comment concerning the recital at Asheville follows:

Mr. Christian possesses to an unusual degree that qualification so essential to a player who aspires to faithfully interpret the great



MIGUEL FLETA,

Spanish tenor, who will make his debut at the Metropolitan next week. (See story on page 37.)

organ compositions of the day as well as successfully demonstrate the marvelous possibilities of the modern organ, viz.: an inborn orchestral sense. Mr. Christian's choice of registration in each and every number of his program well attested his possession of that faculty. Splendid technic, both manual and pedal, a fine sense of shading, nuance and style, authoritative interpretation—all combined in Mr. Christian's admirable art.—Asheville Citizen.

Intercollegiate Musical Corporation Elects Officers

At the eighth annual meeting of the executive committee of the Intercollegiate Musical Corporation, Albert F. Pickernell was elected president for his eighth consecutive term. Mr. Pickernell has held this office since College Glee Club Contests were first organized in 1914. Douglas J. Miller, president of the University Glee Club of New York City, is the new vice-president and Dana F. Woodman was reelected secretary and treasurer for his third term. The board of directors include: Philip M. Brett, Rutgers; Arthur M. Cox, Columbia; F. M. Donehue, Dartmouth; William O. Goddard, Amherst; Otto A. Hack, Princeton; William S. Haskell, Yale; James A. Leyden, Penn State; Douglas J. Miller, Cornell; David De Witt Miller, Wesleyan; Albert F. Pickernell, Harvard; Reinold Werrenrath, New York University; Dana F. Woodman, Vermont. Colleges already entered in the contest are: Amherst, Columbia, Dartmouth, Harvard, New York University, Penn State, Universities of Pennsylvania and Wesleyan.

In addition to the Annual Intercollegiate Glee Club Contest at Carnegie Hall the first Saturday evening in March, the Intercollegiate Musical Corporation is also sponsoring a contest of Preparatory school glee clubs at Town Hall on Saturday evening, February 2, 1924, among the following preparatory schools: Choate School, Wallingford, Conn.; Hotchkiss School, Lakeville, Conn.; Kent School, Kent, Conn.; Loomis Institute, Windsor, Conn.; Peddie School, Hightstown, N. J.; Phillips Academy, Andover, Mass.; Polytechnic Country Day School, Dyker Heights, Brooklyn, N. Y.; Tait School, Watertown, Conn. This is the second Inter-Preliminary Glee Club Contest, the first having been tried last year with such marked success and enthusiasm, that it has been decided to make such an event permanent. The new schools entering the 1924 contest are Choate and Kent.

Press Compliments Rose Phillips

Rose Phillips has opened a studio here in New York and will specialize in arranging programs for artists and giving particular emphasis to the German lieder. Miss Phillips is a pianist of considerable reputation. A few quotations from recent press clippings testify to her artistry: The Milwaukee Herald said she had "a full singing tone." The Milwaukee Free Press, in criticizing her concert, stated: "In technic the goal was reached in Mendelssohn's E minor scherzo." The Evening Wisconsin wrote that she is "a clear, decisive player." The Free Press considers that she "possesses both fine musical understanding and a well finished technic." At a recent recital in Mayville, Wis., before the Woman's Club, the paper after giving a glowing account of the recital wrote: "The pleasing personality of Miss Phillips and the skill with which she handled the instrument left nothing to be desired."

Rare Opportunity for Music Students

The City Music League has established an office in suite 729, 250 West 57th Street, where tickets for many concerts may be purchased at reduced rates by music students who register with the League. In the past week the sales of such tickets have run into many hundreds.

Concert tickets at special rates are available to all students presenting proper credentials. They are on sale, usually, two weeks before the day of the concert, but they must be obtained before the day of the concert. Hereafter, no tickets will be sold on the day of the concert.

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LETTERS FROM MUSICAL COURIER READERS
Mr. Sonneck Replies

October 17, 1923.

TO THE MUSICAL COURIER:

My attention has been called to a letter of Mr. Cesar Saerchinger in your issue of October 4, 1923. The letter occupies itself with problems confronting and concerning the International Society for Contemporary Music.

It is not for me to take issue with Mr. Saerchinger's private opinions on theories publicly expressed, but in fairness to the members of the American Section of that Society, its directors and committees, I feel obliged to deny the accuracy of certain of Mr. Saerchinger's statements of supposed fact.

1. Mr. Saerchinger presumes to know that the American Section has "done nothing except getting its music played at Salzburg." As a matter of fact the present members gave much of their time, not to mention more concrete evidences of their interest, to the difficult task of actually and properly organizing an American Section. That, by the way, is more than certain European Sections can claim as an accomplishment. Our task was not made easier by the impatience of certain Americans abroad and their unfamiliarity with the peculiarly American problems and difficulties of co-operation with the central body of the International Society.

2. Precisely for that reason the American Section decided to entrust the discussion of its point of view at the conferences in Salzburg to no delegate but one familiar with the reasons of our board of directors. Mr. Chalmers Clifton was appointed the delegate but, as a precaution, Mr. Lewis M. Isaacs and Mr. Emerson Whithorne were appointed deputies. Mr. Clifton, on arriving in Europe, lost no time in studying the ground in Italy, France and Vienna. He went to Salzburg but was compelled by a lingering illness to leave Salzburg just prior to the beginning of the festival. We cabled our vice-president, Mr. Isaacs, who was in Italy and received a cable answer to the effect that it was impossible for him to leave his family and rush so unexpectedly to Salzburg. Mr. Whithorne had been prevented from going to Europe at all. Perhaps we might have taken the considerable risk of entrusting our interests to other Americans present at Salzburg, but they neither acquainted us with their presence there nor with their cable address. This recital of facts, I trust, puts Mr. Saerchinger's remark that we "Calmly allowed those delegates to say away," etc., in its proper light.

3. As to "doing nothing except getting its music played at Salzburg," Mr. Saerchinger gives credit to the American Section whereas it belongs to the International Jury that met in Zurich. On the other hand, Mr. Saerchinger completely ignores what preceded the action of the jury; the unselfish devotion of our music committee (Mr. Clifton, chairman), to the delicate and laborious task of selecting

chamber music by American composers for submission to the International Jury.

4. As to "advocating another system of getting results," this is precisely what the American Section did in its written recommendations to the Salzburg conference. Apparently Mr. Saerchinger does not know that, nor that the International vote of delegates went against our recommendations.

5. Mr. Saerchinger's remark that my regrets at not being able to attend the International Jury meeting at Zurich "were not received in time to locate Mr. Kramer, next on the list of alternates," may be interpreted by some of your readers to imply tardiness on my part. As a matter of fact, I was at that time in occupied territory and did all that was humanly possible to notify the central office in London from within occupied territory so that Mr. Kramer could be reached somehow and somewhere.

6. Mr. Saerchinger in his letter to you seems to confuse the MUSICAL COURIER with the American Section. Perhaps their views are similar; perhaps they are not, but, until Mr. Saerchinger learns officially from the American Section of the Central International Committee what the American Section's attitude of mind is, he merely guesses at whether the American Section is satisfied or dissatisfied.

I regret exceedingly that Mr. Saerchinger, to whose initiative the formation of an American Section originally was due, but who, under the Constitution of the I. S. C. M., is a member of the German Section and not a member of the American Section, did not word his letter to you in a more helpful spirit.

(Signed) O. G. SONNECK,
President, The United States Section
of the I. S. C. M.

Kerr and Mertens Appear in Meriden, Conn.

Meriden, Conn., October 19.—The well arranged musical that was given in the First M. E. Church last night by U. S. Kerr, basso, assisted by Alice Louise Mertens, contralto, and Virginia Syms, soprano, who is a pupil of Mr. Kerr, was enjoyed by a good sized audience. The program opened with a group by Miss Mertens, consisting of Lament of Isis, from Songs of Egypt, Bantock; Dreamin' Time, from Bayou Songs, Strickland; Wait Till Ah Put on My Crown, negro spiritual arranged by William Reddick, and The Danza, Chadwick. Her contributions for the second half of the program were: Calm as the Night, Bohm; Hard Trials, negro spiritual, arranged by Burleigh; The Lilac Tree, Gartlan, and The World Is Waiting for the Sunrise, Seitz. The singer was warmly received, her singing and charm of manner captivating the audience.

The Morning Record commented as follows: "Miss Mertens opened the program, and during her two solo appearances she was particularly partial to compositions of Southern flavor, and they were well received. The Creole song, Dreamin' Time, ever a favorite with contralto singers, was splendidly sung by Miss Mertens, and she ended the negro spiritual, Wait Till Ah Put on My Crown, with an impetuosity which could not be portrayed by other than one who is acquainted with the manner in which darkies get religion during the course of a song. Miss Mertens also sang

At Dawning, by request, Bohm's Calm as the Night, which she made very impressive with her rich and forceful voice."

Mr. Kerr, always a favorite, delighted the audience with his fine singing of varied numbers. He was first heard in Recitative, Infelice-Ermani and Cabaletto, Verdi; Elegie, Massenet; The Kilties' March, Murchison, and Christ in Flanders, Ward-Stephens. In his Verdi numbers, sung in Italian, he revealed a rich and sonorous voice, over which he has good control. He sings with much style and has a manner that is very pleasing to his audience. Clarity of diction adds to the enjoyment of his singing. Later he sang Believe Me if All Those Endearing Young Charms, Old Irish, and the Toreador Song from Carmen, Bizet, the latter being especially well liked. He was also heard in two duets—Ama, Pinsuti, and another which closed the program. Virginia Syms, a pupil of Mr. Kerr's, also gave pleasure, showing that she has been well trained. William Reddick was the accompanist and also played a solo.

Following the concert, a reception was given in honor of Miss Mertens by Harris S. Bartlett, a prominent organist of Waterbury, Conn., and president of the Meriden National Bank of Meriden, at his beautiful home.

On Wednesday afternoon, October 10, Miss Mertens was the guest of honor at the Musicians' Club of Bridgeport, Conn., of which she was a former member. She sang a group of songs which were received with much enthusiasm. Those present expressed pride in the fact that their former member has been so successful in her professional work.

J. R. C.

Songs Especially Suited for Armistice Day

The yearly occurrence of Armistice Day brings with it renewed demand for suitable music to be used in connection with the fitting observances and celebration of the day. From year to year these observances have become of greater interest to the country and each succeeding celebration has brought with it increased desires to voice a more thorough understanding of what the event really stands for in its deeper significance.

For the benefit of vocalists who might be in search of some particularly effective songs for this occasion, might be mentioned several, published by Chappell-Harms, Inc., which while not entirely new have gained an enviable reputation and embedded themselves so firmly in public favor that they may truly be referred to as among the outstanding vocal successes in recent years. These are There Is No Death (Geoffrey O'Hara), Christ in Flanders (Ward-Stephens), Phantom Legions (Ward-Stephens), In Flanders Fields (Ward-Stephens), Keep the Home-Fires Burning (Ivor Novello), Pack Up Your Troubles (Felix Powell), and God Bring You Safely to Our Arms Again (Vincent Shaw).

Armistice Day Concert for Ella Good

Ella Good, contralto, will be assisting artist at the concert to be given by the People's Chorus of New York on Armistice Day. She will sing at the High School of Commerce on the evening of November 8.

EDNA INDERMAUR

(Debut Recital,
Aeolian Hall, Season 1922-23)

Artist Pupil of
JEROME HAYES



EDNA INDERMAUR

Notices of Miss Indermaur's Singing at Two Recent Music Festivals

At Buffalo, N. Y.

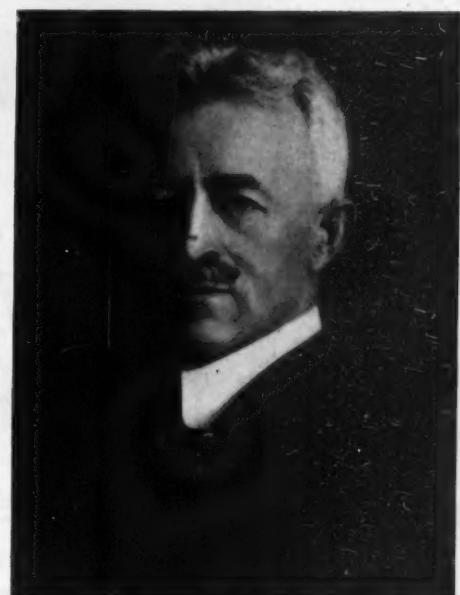
Miss Indermaur has won a high place for herself in metropolitan music circles, and her handsome stage presence and gracious manners are further assets to the possession of a warm, velvety contralto voice of big compass which she uses with the intelligence of a finely schooled artist. . . . The striking and dramatic interpretation of the Spring Song of the Robin Woman, by Cadman, disclosed Miss Indermaur's command of vocal art. She was recalled for encores, winning added triumphs.—*Buffalo Courier*, October 3, 1923.

Miss Indermaur offered two choice groups, presenting them in a manner which riveted the attention of the audience. The singer is generously gifted. She has beautiful stage presence, a rich contralto voice, and genuine talent which she has developed intelligently. In all she does her style is dignified, authoritative and beautifully finished. An impressive opening number was Hawley's Peace for which the artist found the exact mood and the interpretation of which was sufficient to reveal her splendid vocal command, her admirable breath control, and consequent power to sustain the phrase. . . . Miss Indermaur was enthusiastically applauded and called upon for an encore after each group.—*Buffalo Evening News*, October 3, 1923.

Her voice is a true contralto, luscious and voluminous, with a lower octave of special richness. . . . She revealed an interpretative style and finish that can come alone from serious intelligent study. She was heard to particular advantage where the sustained phrase and the deep compass permitted the beautiful lower tones to stand out notably. Miss Indermaur was compelled to add encores to her program list.—*The Buffalo Express*, (Morning) October 3, 1923.

Charlotte (N. C.) Music Festival

The sixth number introduced Miss Edna Indermaur, New York concert contralto, who sang Come to the Fair, by Easthope Martin, and The Robin Woman Song, by Cadman, presenting both with such beauty of voice and charm of manner and diction as to be heartily recalled. Miss Indermaur has a voice of rare purity of tone. Her interpretation shows intelligence as well as talent and her diction is exceptional. She was made to come back and sing an encore.—*The Charlotte Observer*, September 25, 1923.



JEROME HAYES

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Circle 2000

William S. Brady Honored

William S. Brady, eminent New York vocal teacher, has just returned from Cincinnati where he attended the annual alumni dinner on October 13 of the Cincinnati College of



WILLIAM S. BRADY

Music. Mr. Brady had a royal welcome home and he was elected president of the Alumni Association of the Cincinnati College of Music.

Lovettes Hold Musical Tea

Washington, D. C., October 18.—Mr. and Mrs. Thomas S. Lovette held their first Sunday afternoon musical tea on October 14, in their new home, 1728 N street, N. W. These affairs became very popular last season and have taken a permanent place in the musical activities of Washington, invitations being much sought after because of the delightful atmosphere of culture and hospitality which prevails and the really worth while musical programs. On this occasion, the beautiful rooms, decorated with all the colors of autumn, were filled with people prominent in Washington's musical and social circles. Mrs. C. Essery Barnard and Margaret E. Whitford presided at the tea tables.

Mme. Elena de Sayn, the Russian violinist, who is affiliated with the Lovette School of Music, played Wieniawski's Faust Fantasie, accompanied by T. S. Lovette. Bertha Thompson Nelson, of Teague, Tex., artist-pupil of Mr. Lovette and member of the faculty, gave the following group of piano numbers: Alt-Wien, Godowsky; Tollegesellschaft, Dohnanyi; and Valse Brillant, Cajani. Jack Charlton Ward, Washington soprano; Edythe Crowder, of Shreveport, La., soprano, and Joseph de Meglio, tenor, of Washington, pupils of Eve Whitford Lovette, sang the following groups: Grieg's The First Primrose, Obstinacy by Fontenailles and Goldmark's Maiden at the Spring, Mr. Ward; La Colomba by Schindler, The Last Hour by Kramer, and The Wind's in the South, by Scott, Miss Crowder; Arioso from Pagliacci, and Oh, Solo Mio, by Padua, Mr. De Meglio. Mary Ruth Matthews and Gladys Hillyer accompanied the singers. E. B. G.

Philharmonic Notes

The Philharmonic Orchestra will play its second pair of concerts this season at Carnegie Hall, on Thursday evening, November 8, and Friday afternoon, November 9, under Willem van Hoogstraten's direction. Prior to these dates the orchestra will be in New England, playing at Dartmouth, Yale, and other colleges, including Smith at Northampton, President Coolidge's home town. The Philharmonic has made a similar fall trip annually for a number of years.

The orchestra will play in Boston at Symphony Hall on Sunday afternoon, November 4, with Mme. Szumowska and Joseph Schwarz as assisting artists. Paul Kochanski, violinist, will be the soloist at the next Philharmonic pair in Carnegie Hall. The first of the Philharmonic Saturday

evening concerts will take place at Carnegie Hall on November 10. Season tickets for the Metropolitan Opera House series of Philharmonic performances are still on sale at the Philharmonic office in the Fisk Building.

Berthe Bert Brings News of Cortot's Paris Class

Coincident with the arrival a week or so ago of Mlle. Berthe Bert, who is in New York to prepare pianists at the David Mannes Music School for Alfred Cortot's class in Paris next spring and to take up her duties as musical attaché of the French bureau in the United States, come further announcements in connection with the Paris class. The young French pianist and M. Cortot, whose representative she is at the Mannes School, discussed the class at great length before she sailed for this country.

An important development is that the Ministry of Fine Arts Committee of Artistic Expansion will confer upon

ships of the Walter Scott Foundation are only for Col. Scott's countrymen.

Mlle. Bert spoke also of the aim of the French bureau, of which she is Musical Attaché. For the benefit of students and travelers, she said, the musical activities of every country are recorded in France and may be learned upon inquiry—every country, that is to say, but America. The pianist will gather the necessary information so that this country also may have the pages of its musical history and an account of its musical life listed abroad for those who wish to know more of music in America.

Max Gegna Leaves for Coast Tour

Max Gegna, the well known cellist, is leaving this week for a tour on the Coast with the Saslavsky Quartet, where he will be heard both as soloist and member of the quartet. Two years ago, when Mr. Gegna was enjoying a tour in California with Mme. Tetrazzini, he made up his mind he wanted to return there, and his opportunity came recently when Alexander Saslavsky was in New York City. Mr. Saslavsky tried out a number of cellists and finally decided to engage Mr. Gegna for appearances with his quartet.

Last season Mr. Gegna went on a successful concert tour with Mary Garden. The past summer he was leader of his own concert orchestra, which played in B. F. Keith's vaudeville, winning decided success. Mr. Gegna is taking



REINALD WERRENRATH

sings

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cellist.

the violist, Mr. Patchook from this orchestra, to play viola in the Saslavsky Quartet. This tour will keep Mr. Gegna on the Coast for some time.

Randegger Conservatory Has Large Enrollment

With the beginning of the new fall season, the Randegger Conservatory of Music reports one of the largest enrollments in its history. There are so many new departments and special courses that it is not surprising that there should be added interest in this well established institution. A department of languages is proving to be quite an addition, both classes and private instruction, with particular emphasis placed on the practical use of the languages for singers and music students. The dramatic department so necessary to all students and professional singers, is another branch which is attracting attention. The School of Dancing is also another branch that adds variety.

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VICTOR RECORDS

KNABE PIANO

Walter Keller Returns

After a month in the West, divided between vacationing and giving organ recitals, Dr. Walter Keller has returned to Chicago to resume his duties as director of the Sherwood



WALTER KELLER

Music School, and head of the organ and theory departments of that institution.

His first recital was given in the Congregational Church at Cresco, Iowa, under the auspices of the Howard County Music Teachers' Association, of which Berenice Laidler, director of the branch of the Sherwood Music School in Cresco, is president. Dr. Keller's Synchronous Prelude and Fugue in F was performed at this recital, Miss Laidler playing the prelude on the piano, and Dr. Keller (at the same time) playing the fugue on the organ.

After visiting the Canadian Rockies and the cities of the Northwest, and San Francisco, his next appearance in recital was at the Methodist Church in San Jose, Cal., under the auspices of the local chapter of the American Guild of Organists, and arranged for by the directors of the branch of the Sherwood Music School in that city, Mr. and Mrs. Pugh. After the concert, Dr. Keller was informally entertained by the local organists and their friends.

An invitation to give a recital on the great outdoor organ at San Diego had to be declined because of a conflict of dates. Two recitals were given at the Famous Glenwood Mission Inn at Riverside, Cal. Dr. Keller had much to say of his visit in the Inn. Among other things, he said: "The Mission Inn is unique, and must be seen to be appreciated. This quaint hostelry makes you feel as if you were a guest in an old mission, far removed from every-day life, as to time and place. It has been built with just that intention, of course—to represent the spirit and atmosphere of the old missions. It is an ancient monastery reproduced in exquisite detail, and the spell it casts over one is irresistible."

After each of his appearances at the Mission Inn, the people crowded about him in such great numbers, that it was not possible for him to rest, or even shake hands with all of them. The following item from the Riverside Enterprise is characteristic of the cordial reception given him at that city:

Chords from Evening, by Keller, from the composer's own finger tips found a congenial atmosphere among the wonderful old associations which are breathed from the furnishings of the music room of the Glenwood Mission Inn last Sunday afternoon and evening as the notes reverberated from the rafters and relics of the chapel. This concert combination which has created such interest among masters of the organ and several other selections of his own writing were played by Walter Keller, director of the Sherwood Music School of Chicago, during his visit at the inn. Mr. Keller who has been dean among the organists of Illinois for a number of years delighted those who frequent the chapel during the song service hours. Besides his Evening, Mr. Keller played Morning and Romanza, also his own compositions. . . . A number of the selections played by Mr. Keller are still in manuscript form. The Cradle Song, by Bartlett, and the Wrightson Sonata have never been played in this city before.

The final recital of the series was given on the great organ in the noted Mormon Tabernacle in Salt Lake City, Utah. This recital was one of the regular recitals given for the tourists and elicited extended and favorable comment from the Salt Lake City papers.

Leginska's Program

On Ethel Leginska's program for her first recital of the season at Carnegie Hall, on Wednesday evening, November 7, will be compositions by Beethoven, Leginska, Liszt, Chopin and Schulz-Evler. Her numbers by the first master will be his sonata, op. 26, and the rondo a capriccio, op. 129 (The Wrath Over the Lost Farthing). Her own compositions will include a first performance in New York, the Dance of a Puppet, and the Gargoyles of Notre Dame, which has already been played by several of her pupils. Six Chopin numbers and the Schulz-Evler Arabesques on the Blue Danube Valse will complete her program, with the Liszt ballade in B minor, No. 2.

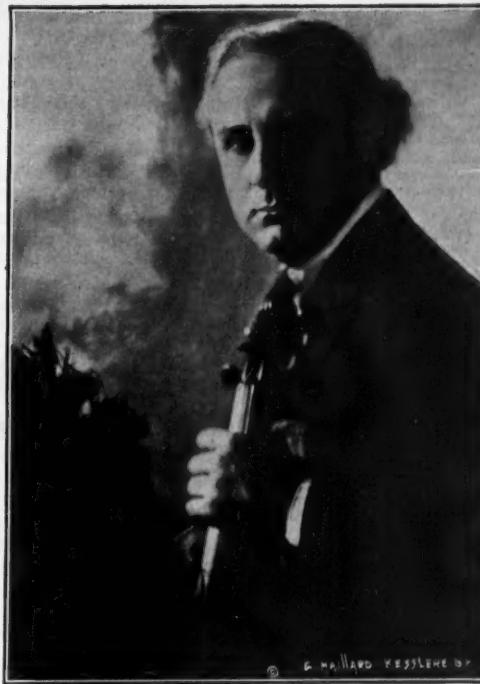
Mme. Alda Scores "Magnificent Success"

Charles L. Wagner is in receipt of a telegram from San Diego, Cal., from Mrs. B. A. Baker, telling of the "magnificent success" scored by Frances Alda when she sang for the Amphon Club on October 22. She stated that it was the most brilliant opening of the club in years and that the artist's singing was superb. Lionel Tertis, viola player, also appeared on the program, and Mrs. Baker referred to him as an artist of first rank. Miss Hughes, the accompanist, also won a word of commendation. Mrs. Baker concluded her telegram by stating: "The whole made a program which aroused the greatest enthusiasm in a discriminating audience."

Samaroff Plays at Convention

Olga Samaroff played recently at the International "Safety First" Convention in the Hotel Statler ballroom, Buffalo. She was the only woman present among a thousand men, and when she came out to bow in answer to the applause, the men arose en masse.

JUAN MANÉN



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January-March 1924

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It is open season for various kinds of birds, including human songbirds.

Symphony composers who write more than one work in that form prove their utter contempt for money.

It is more important to enjoy music than to understand it, says Heywood Broun wisely in *The World*, speaking to the public at large.

Great composers are seers and prophets, in a way. If not, how could Hugo Wolf have foreseen the prohibition situation in New York when he wrote his song, *Lord, What Flows Here?*

Add to conductors who began their season with the Beethoven Seventh, Walter Rothwell, of the Los Angeles Philharmonic. And the fashionable piece for pianists this season has already turned up. It is the Bach Chromatic Fantasie and Fugue. It began three New York recital programs last week.

One of the complaints from Europe is that the opera houses there have become bourgeois and very few of the patrons wear evening dress. It is easy to understand, of course, why Wagner, Mozart, Verdi, Puccini, etc., do not sound so good when sung to an audience attired in short skirts, blouses, sack suits, and other everyday habiliments, comfortable but not classy.

It is delicious comfort to know, according to the Times of October 29, that the official list of first tier boxholders at the Metropolitan "reveals few newcomers for the season of 1923-24." The musicians and the musical public of New York were dreadfully concerned lest a few newcomers might have crept in by stealth or by force. General rejoicing has followed the Times' announcement and now the reopening of the Metropolitan next week is looked forward to with untroubled anticipation.

Orchestra success in America seems to be becoming an assured thing. Word has just been received from the Philharmonic Society of New York that the Friday afternoon concerts are over-subscribed in applications for parquet seats, and the Thursday, Saturday and Sunday concerts are nearly so. At the same time an editorial from the Detroit News calls attention to the "surprising size of the audiences at the opening pair of symphony concerts," of the Detroit Symphony Orchestra, and stating that the sale of tickets is double that of last year, which is, in itself, a record. Other symphonies can no doubt tell the same story. It is a healthy growth, and

speaks volumes for the management and direction of our symphonies as well as for our advancing American culture.

Before Maria Jeritza left Vienna to return to New York, the Austrian Government made her an "honorary member" of the Vienna Opera, the highest honor that can be bestowed, now that there are no more Koenigliche Kämmerliche, Kammersängerinnen, and so forth. And now some of her former colleagues have handed back their "honorary memberships" to the Government, just because they refuse to remain in the same class with Mme. J. This, one is sure, must make the Metropolitan star feel very sad, indeed.

In this issue there appears the first of a second series of articles on Music in India from the pen of Lily Anderson Strickland, the American composer, who has made her home in the East for several years and is now on her way home after a summer vacation here. Her articles embody the results of personal experiences and observations and are illustrated with special photographs, many of which have never appeared elsewhere. The first series, published in this paper last spring, attracted much attention, and this one will prove to be even more interesting.

Baseball players who have an afternoon off, it is said, invariably spend it in going to see a ball game, and, to judge by last Saturday, pianists seem to have a similar habit, i. e., when they have an afternoon off, they spend it in going to hear somebody else play the piano. Among those revealed at a casual glance over Josef Hoffmann's audience at Carnegie Hall were Godowsky, Rachmaninoff, Myra Hess and Münnz, while listening to Ossip Gabrilowitsch in Aeolian Hall at the same time were Grainger, Borowsky and Edwin Hughes—and doubtless others at both halls whom this roving eye overlooked.

Music, high-brow music, occasionally condescends to take a hint from vaudeville—or from the 'alls, as they would call it in London, where Sir Landen Ronald, who is to give a new series of Saturday night Pops at the Albert Hall, will state in the advance notices at what time every number on his programs may be expected to begin, so that you may drop in on your favorite composer and, on the other hand, have no difficulty in keeping away from the sort of music you don't care for. By no means a bad idea. And what a business a handy pub across the way will do—provided, of course, there is a handy pub across the way in that aristocratic part of London.

There will be much interest in the two German operas that the Wagnerian Opera Company is to give this season. They are strongly contrasted. Kienzl's Evangelimann is the simplest, almost childish, kind of music, set to a book that is equally simple, while d'Albert's Die Toten Augen is, though melodious enough, decidedly modern and set to a melodramatic book by a modern writer. Both have had great success in Germany and what they do here will be watched with interest. It will be surprising if the last named work, at least, is not a success. We have always felt that the same composer's Tiefland (Marta of the Lowlands) would be a distinct success here if properly presented.

OPPORTUNITY FOR AMERICAN COMPOSERS

Again, the National Federation of Music Clubs will sponsor competitions in various lines of musical composition, the winning works to be presented at the next biennial convention, to be held at Portland, Ore., in 1925.

So that all composers wishing to compete may have the benefit of the full measure of time between now and the close of the contests, Mrs. Edwin B. Garrigues, chairman (1527 Spruce street, Philadelphia, Pa.), gives the following partial list of prizes, pending the prize circular soon to be issued:

Symphonic Poem (lasting not more than twelve minutes in performance)	\$500
Cantata for women's voices (not to exceed forty-five minutes, nor less than thirty-five minutes) written in three or four parts with incidental solos for soprano, contralto and baritone (tenor also, if desired). The accompaniment shall be scored for piano, violin, cello and harp obligato.....	350
Trio for violin, cello and piano	200
Chorus for unchanged children's voices (twenty to thirty minutes in length); junior chorus of festival proportions with solos, duets or trios and union in chorus parts, two or three part. Poem to be by an American author, joyous and happy in character	100
Song—composition must be by a woman and a member of the National Federation of Music Clubs... Federation Ode—words and music suitable for opening club sessions and programs	100
Church Anthem	100
Harp solo (seven minutes), no chromatics.....	100

INVERSE PHILOSOPHY

*Don't you mind about the triumphs,
Don't you worry after fame;
Don't you grieve about succeeding—
Let the future guard your name.
All the best in life's wealth is gone;
Love will last when wealth is gone;
Just be glad that you are living,
And keep cheering some one on.*

*Let your neighbors have the blossoms,
Let your comrades wear the crown,
Never mind the little setbacks
Nor the blows that knock you down.
You'll be there when they're forgotten,
You'll be glad with youth and dawn,
If you just forget your troubles,
And keep cheering some one on.*

*There's a lot of sorrow 'round you,
Lots of lonesomeness and tears;
Lots of heartaches and of worry
Through the shadow of the years.
And the world needs more than triumphs;
More than all the swords we've drawn—
It is hungering for the fellow
Who keeps cheering others on.*

—Baltimore Sun.

This poem is reproduced by us because it is so exactly the opposite of the sort of philosophy we believe in. Not that we have any objection to cheering people on—we are some little optimistic rooters ourselves—but the idea of sitting around the side lines while the other fellow does the work and grabs the "kale" as well as the fame is not our idea of either wisdom or common sense.

Also, were we to permit ourselves to moralize, we might say it is not our idea of duty to cheer the brave soldier on to attack the front trenches and get the glory while we stand back in safety, taking it easy. Musical Courier readers are not that kind anyway. They are all so busy hunting for success and fame that they are surely not at all likely to sink into the despairing pessimism of one who would say "Let my comrades wear the crown" and "All my wealth is gone, but I'm not worrying—the other fellow's got it."

Maybe that sort of philosophy appeals to some people, but hardly to our readers, who, as a class, are "go-getters" and would be sure to cuss real hard if the other fellow gathered in all the fame and mazuma, and all that was left them to do was the cheering.

Can you imagine any artist, or anyone even on the outer fringe of art, winning anything like even a moderate success on this cheerful cheering principle? Hardly! If there is any one thing in the world that requires grit, push and persistence it is art, and, among the arts, music, especially, because the poor musician is so quickly and easily unmasked. No matter what he undertakes, musically speaking, even the un-musical music-loving public instantly knows that he is not delivering the goods. Impossible to deceive anybody.

No, the world of music must be free from the side-line element within its professional ranks, and amateurs cannot succeed in interesting even themselves without sticking everlastingly to their hobbies, practicing so many hours a day if they hope to perform acceptably in public or semi-public concert or recital or even for the entertainment of a few friends.

And then what do they expect? Fame? Well, professionals and amateurs both want some sort of recognition. They may not expect to climb very high, but they are most certainly not going to be satisfied after they have done their little stunt if somebody else gets all the praise.

Nor are they likely to be satisfied if they are forever denied the pleasure and privilege of doing their little stunt. Even the young person who composes a little song starts right off to get some singer to try it with the hope that it will enjoy a public presentation.

Admiration for the successful artist is a part of the life of every student—a very necessary part. But it must always be associated with the "go and do likewise" spirit, else it would be a hindrance instead of a help. The self-abnegation concept should most certainly not be encouraged. On the contrary, if we are to have artists we must inculcate into our youth the "will to succeed," which is not always unmixed with a little sane envy.

Let's go!

"When Will War Die Out?" asks an Evening Journal headline of October 15. Not so long as there are in the world two prima donnas or two operatic impresarios.

AN ALL AMERICAN PROGRAM

Several months ago an editorial was published in these columns under the title of *Bluffers*, and what then was said about society women who sponsored the cause of American music and musicians in order to secure for themselves publicity was made most evident on Sunday afternoon, October 21, in Chicago. Ashley Pettis, an excellent American pianist, had arranged an all-American program, which was given in the little Lyon & Healy Hall with a capacity of only 198 seats. When one of the representatives of the MUSICAL COURIER entered the hall only ten listeners were found, among whom were several critics. Concerning this lack of support on the part of the American public, Herman Devries, the distinguished critic of the Chicago Evening American, said: "We regret to report that when I arrived at Lyon & Healy Hall to hear the MacDowell sonata, there were exactly and only twenty-four persons in the place, including the music critics and their wives. Alas for the cause! Yet Pettis deserves our encouragement; he has besides zeal a very good technic and a cultivated touch."

Glenn Dillard Gunn, the critic of the Chicago Herald and Examiner, commented as follows: "However, the story of Mr. Pettis' recital is concerned less with his fine technic or his restrained but sympathetic sense of beauty than with the lamentable fact that this admirable program of native music was heard by an audience of ten, not counting the critics. I am obliged to conclude that had Mr. Pettis been named Petrowitch and had he played a program of Russian music, or had he been named Patrick and played a program of Irish music, or, better still, had he arranged to have a Polish father, an Italian mother, and, if possible, a Jewish grandmother, Orchestra Hall would not have sufficed to hold his audience. But the American of Anglo-Saxon descent takes no pride in the artistic achievements of his people." All the other critics on the various Chicago dailies, with the exception of the one of the Chicago Tribune, who refrained entirely from commenting on the concert, or his review was cut for lack of space, praised to the skies Ashley Pettis as a pianist and his courage in presenting in Chicago an all-American program.

As none of the daily critics had the temerity to expose the Chicago musicians and leading society and club women for their lack of support of an American pianist who presented an all-American program, the MUSICAL COURIER will do so. Where, oh where, were those club women who clamor all the time for American representation, who expose the foreigners but support them, when Ashley Pettis gave his recital? The young American pianist had told Harry Culbertson, who managed the recital, not to issue a single complimentary ticket. Pettis wanted to see how the American people would respond to a recital made up of works by Albert Elkus, Deems Taylor, Viola Beck-van Katwijk, Eastwood Lane, Frederick Jacobi, Rosalie Housmann, Marion Bauer and Edward MacDowell, all native born Americans, and Pettis had his answer last Sunday. Are not the Chicago club women bluffers when they clamor for American art and patronize everything else but American artists and American music? Is it not a fact that club women will not pay any sort of a reasonable fee to an American artist unless that artist has a big name, but will pay thousands of dollars to a foreign artist? Is it not a fact that though two Chicago club women claim to have spent thirty thousand dollars in the last year in the launching of a local English opera company, the singers who appeared were paid a nominal fee and that the newly appointed conductor and business manager have already resigned when they found out that instead of giving the scheduled ten performances, the company would give only three this season and that soon the company would disband? A great deal of publicity was given to this company, not only in Chicago, but also all over the country. Chicagoans did not support the company and in this they were not altogether wrong, as the performances were in a big measure responsible for the lack of support on the part of the public. To support a company solely because it is made up of young Americans who sing foreign operas in English, does not necessarily help the cause of American opera. A philanthropic man or woman who would secure the greatest American singers of the day and give with them grand opera in English, would make a fortune for themselves besides nationalizing grand opera in America. Look at the names of Americans now appearing with the Metropolitan, Chicago and San Carlo opera companies! They could be cast in any opera and what an All-American star cast it would be!

All this takes us away from our main topic, that of Ashley Pettis, who certainly deserved better treatment from those chauvinists who clamor America for Americans and who always support the foreign-

ers. If Pettis were not a fine musician, a very fine pianist, Americans should not support him just because he is an American, but since he is a fine artist who believes in helping native composers, the musical fraternity as well as the laymen should give him a helping hand and benefit by his recitals in getting acquainted with unacknowledged numbers by American composers. Words are cheap.

The beautiful speeches that we hear in women's clubs are mere talk. Where was that woman who always speaks of the two million women that she has back of her, who sponsors innumerable projects for the welfare of American musicians, when Pettis played at Lyon & Healy Hall? Two million women were not necessary to fill Lyon & Healy Hall. Had she brought to the hall one hundred and seventy-two women besides herself, the house would have been sold out and the cause of American music greatly advanced in Chicago, as after all success brings success and other Americans hearing the good news that Pettis had filled the hall with the presentation of an all-American program, would make up all-American programs also. Under the circumstances can we really blame American musicians for presenting works of foreigners? Why should American composers devote their time to writing good music when they can make much more money by writing popular songs, insipid ballads and maddening jazz?

Men like Ashley Pettis, however, should be encouraged. Pioneers have to suffer. Those who traversed this vast country in wagons made possible the colonization of the Pacific Coast and many of the States between the Atlantic and the Pacific. Few gained anything but discouragement and their offspring seldom think that their present comfortable, luxurious life was made possible only through the misery and hardship of their ancestors. Men like Pettis will make possible in years to come the recognition of American composers, not only in America but all over the musical world, and when this is accomplished Pettis' name should be remembered among the first to work toward that goal.

JOHNNY HARVARD DIES

"In view of the fact that a song which persuades its listeners to 'Drink, drink, drink, drink, Pass the wine cup free,' is disrespectful to the Constitution of the United States and defiant of the Volstead Act," writes our Boston correspondent, "Joseph Lautner, leader of the Harvard University double-quartet, has announced that Johnny Harvard will not be sung again by his organization. Mr. Lautner's decision follows the protest made by Delcevere King, Harvard graduate, after the double-quartet had sung Johnny Harvard at the Oxford-Harvard debate in Symphony Hall recently. In his letter to Mr. King, Mr. Lautner declared: 'In the future, I assure you, the Harvard double-quartet will never sing Johnny Harvard.' Well, if the Harvard double-quartet doesn't, who will? Not Archie Davidson's Harvard Glee Club, surely, which (whatever it may pour into its throats) pours from them nothing more bibulous than Palestrina, Bach, et al. Oh, Delcevere—how could you! With the burial of Johnny Harvard, another of the joys of our youth descends into its grave. With what bliss did we, as first tenor of a high school glee club not so many miles from the academic shades of Cambridge, blithely troll forth the immortal, beautiful lyric:

Drink, drink, drink, drink,
Pass the wine cup free;
Drink, drink, drink, drink,
Jolly boys are we.

There are four more lines, equally classic, but they, alas, have long ago vanished from an unretentive memory, in which, however, the tune sticks, as familiar as the day it was first learned.

IN CORPORE SANO

A conductor of a small chorus in New York recently wrote a letter to the Sun and the Globe in which he says that health is a question of a state of mind and that one can always be well when his mind is well. He then goes on to recommend singing as a means of gaining health by turning away from the material toward the spiritual.

That sounds fine and we certainly would be the first to encourage choral singing or any other kind of singing, but it is a dangerous philosophy to teach. That is nothing more or less than the encouragement of self-deception, and artists should beware of anything of the kind. Nothing is more dangerous than self-deception. An artist may be able to deceive himself, but he will never succeed in deceiving his public, and health is a most necessary adjunct to the public career.

The old Latin line, *Mens sana in corpore sano*—a sound mind in a sound body—is, as you will ob-

serve, just the opposite of what this conductor recommends, which seems to be that a sound body will result from a sound mind. That may be so, but people who are taking up music as a profession will do well to attend to the soundness of the body and not worry about the mind.

WHERE, OH WHERE IS HE?

This is what a music critic should be, according to Los Angeles dreamer:

Let me tell you a few of the things a critic (professional or unprofessional) should be and know. First of all, he should be born musician, musically gifted in his heritage, a hearer of sounds he cannot as yet grasp. Then should come to him the training and schooling of years of hard study in theory, composition, voice, organ, piano, orchestration, instrumentation. Following upon this there should be practical application of these things in teaching, in church work, with choirs, with choruses, with instrumental forces. With all this there should be the environment of great artistic centers, where everything of the highest and noblest is being absorbed both knowingly and intuitively. Furthermore, there should be an acutely tuned ear, a keen sense of proportion, a rigid demand for purity and refinement, a broad sweep of general knowledge, a sweet reasonableness in instituting comparisons, the power of comprehensive survey, stern impartiality, an absolute contempt for reputations which camp everlastingly on their own ruins, the simple discrimination to let quietly slip by the things which do not matter, the sturdy courage to speak out boldly regarding the men and things which have naught but their bumptious nerve to commend them, the gentleness to lift the worthy and the struggling into the path of recognition—and a score or two of other desiderata in the rightful exercise of the critical faculty.

If we are equipped after this fashion; if we are born and bred musicians; if we are above and beyond the influences of selfishness, jealousy and narrowness; if we know no favoritism and have no personal axes to grind and no local interests to handle gingerly—then, we may speak up in company in all boldness and be unafraid. Otherwise, let us say modestly, "I think so," and be happy in not being so foolish as to mistake our excellent taste for schooled critical knowledge.

Where is there such a music critic as described above? If he exists let him apply to the MUSICAL COURIER. There is a fine position open for him in this office.

H. OFFENBACH

The composer, Jacques Offenbach, was one of the founders of the fame of Etretat (Normandy) as a wateringplace; but it was also in the minds of the town council that he was one of the supporters of that impostor, Napoleon III., who is still modern history in most of the minds of Etretat. So the council steadily refused to name a street after Jacques Offenbach. However, the late composer of delightful light operas had certain broader minded friends in Etretat who insisted upon recognition for him. Finally a compromise was arranged upon. Instead of a Rue J. Offenbach, the town acquired a Rue H. Offenbach. "H" stood for Herminie, wife of Jacques, who had been notably kind to the poor of the town. But alas, the unfeeling and unknowing world of summer visitors looked at the sign H. Offenbach and laughed long and derisively. "H. Offenbach!" it chortled, "Quel erreur! Quelle ignorance!" Somebody even wrote to Le Figaro about it, so finally the good councilors decided that the Franco-Prussian war was over and that they didn't like being laughed at. At last Etretat has a Rue J. Offenbach—and there is no more derisive laughter in the streets.

CONGRATULATIONS

Congratulations are in order to our small Parisian brother, Le Guide Du Concert, which is now in its thirteenth year of existence and has climbed to a circulation of 20,000, which is very large for France. This excellent concert guide gives the programs of all of the concerts, recitals and operas that are given in the French capital, and analytical descriptions of new works, as well as some of the old ones, including excerpts from the principal motives. Its success seems to be assured and we offer our hearty congratulations.

EIGHTY YEARS OLD

The Leipsic Conservatory is eighty years old and practically forgotten in spite of Mendelssohn's brilliant connection with the institution. The Vienna, St. Petersburg, Moscow and Berlin Royal Conservatories all are practically in the discard because of the war and its consequences. Of all the famous European music schools the Paris Conservatoire and the Royal College in London seem to possess the most vitality and endurance.

ALBERT SPALDING'S NEW WORK

Albert Spalding's new orchestral composition, *Overture to the Tempest*, is not inspired by, or dedicated to, the forthcoming world's reparations conference. Spalding wrote his work after he had attended the Shakespeare Festival last summer at Stratford-on-Avon, where he spent several months.

VARIATIONS

By the Editor-in-Chief

There was a concert at a little town some miles down the River Styx, and those of the musical shades who did not participate actively, went to listen and to criticise, as had been their custom Below. On the way home, several of the spirits found themselves embarked together aboard the ferryboat Father Charon.

"Great thing, this steam traveling," remarked Grandpa Bach, reflectively. "I remember when I first came here—"

"Oh, bother your reminiscences," broke in Berlioz; "put them in counterpoint and make fugues of them."

"Now, don't get testy, my friend," remonstrated Weber, who was noted in Styxland for the unctuous way in which he could say cutting things; "just because Bach never did you any good, is no reason for Hectoring him up here all the time."

"Quite right, quite right," chirruped Haydn, with a sunny smile.

Berlioz scowled at the two. "I always considered Gluck greater man than Bach—by the way, where is Chris?"

"He's over at Walhalla," said Spohr, "superintending Orfeo rehearsals. They're giving a cycle of his works, to show the evolution of opera from the superficial style of the early Florentines to the highly developed—"

"Shut up," screamed Chopin; "I can't stand that historical stuff. It makes me sick. What sort of Elysian Fields are these, anyway?" A violent fit of coughing interrupted the nocturne writer's tirade. A lady sitting with him patted poor Chopin on the back until he recovered his breath. He muttered testily: "It was that cigar of yours. Throw the filthy thing away." George Sand did as she was bid.

Weber went on badgering. "You're usually starting trouble," he threw at Berlioz. "I notice you're always taking whacks at either Bach, Beethoven or Brahms. The reason is plain. You're sore because of the three B.'s in music. You'd like to make it four, wouldn't you?"

Berlioz jumped to his feet and rushed at Weber, but a tall, whitelocked figure precipitated itself between the quarreling two. It was Liszt. "Remember the ladies," he pleaded; "once a gentleman, always cautious." Mrs. Sontag, Mrs. Malibran and the Countess von Brunswick threw grateful glances in the direction of Liszt. That diplomat skillfully changed the subject. He called to his son-in-law: "Richard, how is it you're not at the Orfeo rehearsal? I thought you were so fond of Gluck. Isn't he a sort of a forerunner of yours, or something of the kind?"

Wagner looked hard at Liszt before he spoke. Then he made deliberate reply: "None of your amiable sarcasms on me, if you please, Your Reverence. You know the tricks of the advertising trade just as well as I do, and you have told me often yourself how much you admired my system of attaching myself to big names. How could I ever really like that pallid stuff of Gluck? Where's his dramatic interest, where's the color in his orchestra, where's the characterization?"

"Pah!" blurted Berlioz; "what's the opinion worth of a man who acknowledges himself a hypocrite."

"Hypocrite, if you will," Wagner retorted, "but I certainly knew how to get myself talked about Below. My essays on Beethoven—part of my system. The attacks on Meyerbeer and Mendelssohn—part of my system. Mixing my name with King Ludwig's and with Gluck's—all schemes for advertising. When I couldn't get notoriety any other way, I incited people into attacking me, like Nietzsche, Hanslick, and all the lesser brothers of the quill. Their abuse was sweetest music to my ear, for I knew they were creating a party in my favor through their very opposition. I—"

"But allow me," interposed the shabbily dressed Schubert, who had been listening with open eyed wonder. "Allow me—"

"I was saying," continued Wagner, "that it pays to advertise, if you know how to do it. I carried the system even into my works themselves. Are there any better known characters than Rienzi in fiction, the Flying Dutchman in fable, Wotan, Siegfried, the Valkyries, in mythology? Lohengrin and Parsifal combine the spirit of romantic literature with the religious mysticism of the—"

"What's that about romantic mysticism?" queried Schumann, who had been gazing sentimentally into the unending depths of the winding Styx. "I think I ought—"

"In fact," Wagner went on, undisturbed, "my operas represent every phase of emotional and intel-

lectual appeal. There is in them something for everybody, from drayman to dreamer, from coal-heaver to king, from the puniest piano tuner, piano tanner—I mean piano tuner—"

"None of your cheap alliterations here," warned Brahms; "opera language doesn't go with us. Talk plain Styxish."

"What I wish to make plain," went on Wagner, his voice rising, "is that in my music, all other music is contained. Every one of you copied from me. Even my predecessors copied from me. There's Scarlatti, Bach, Handel, Haydn, Mozart, Schubert, Schumann, Weber, Berlioz, Liszt—"

"Liar!"

"Scoundrel!"

"Schwein!"

"Donkey!"

"Jew!"

"Charlatan!"

"Ape!"

The babel of abuse grew into a mighty chorus, whose crescendo finally reached a treble climax truly appalling. Suddenly a tremendous shout, audible above all the din, silenced the vociferating combatants. A bulky figure raised itself from a bench to starboard.

"Damn you," roared the shock headed pacifier; "how in the devil do you think I'm going to get my tenth symphony finished with all this cackling going on around me?"

The crowd murmured "Beethoven," and thereafter whispered their conversation until the Father Charon touched the dock at Elysia Junction, when the captain called out: "Change here for Hades. Elevators going down every few minutes. All ashore for Hades."

The music critics disembarked.

A reporter reports that John D. Rockefeller celebrated a few days ago the sixty-eighth anniversary of his first job in a commission house, a position he held for three years and a half, after having walked the Cleveland streets six weeks in hot weather to find employment. Rockefeller told the reporter: "But for the discipline I got in those three and one-half years, I might now amount to nothing." In that event it is consoling to know that the world still would possess its Mozart, Beethoven, Wagner, Brahms, etc., and all their interpreters.

The Long Island potato crop for 1923 is estimated to be in excess of 7,000,000 bushels, so that there will be at least one potato for every person in New York and none of our local concert artists need worry in case they fail to get any engagements this winter.

The conservatory often is the musical soul's burial ground.

Why have those malcontents who seem to think that free speech is prohibited, never thought of expressing themselves in music? To judge by some of the latest output one can say anything in music and yet escape arrest.

"The value of jewels is depreciating woefully," bewailed a press agent of my acquaintance yesterday. "Time was when the loss of a diamond would put an actress on the front page. Nowadays it doesn't even get her name mentioned."—Morning Telegraph.

Katharine Lane Spaeth is on tour with husband Sigmund who is delivering a series of musical lectures throughout the country, and she drops us a line, asking: "What is a visiting ex-music critic to do at a chaste luncheon, including mostly unwed girls, when asked to tell the story of The Love of the Three Kings? I did my best to make Fiora a sweet, good, home loving girl, but I could see that they felt I erred on the side of tolerance. Yours, for purer and cleaner opera plots."

Deems Taylor, the critic of The World, has been belaboring De Pachmann dreadfully, because of his conversational style in piano recitals. On Deems' page of October 21 was this delicious drollery:

THE DE PACHMANN WAY

BEING A PORTION OF ACT III. OF A DOLL'S HOUSE, IF PLAYED BY MINNIE MADDEN FISKE IN THE MANNER OF VLADIMIR DE PACHMANN PLAYING CHOPIN.

(NORA SPEAKS)—I have waited so patiently for eight years; for goodness knows I knew very well that wonderful things don't happen every day. That's a tricky speech. Then this horrible misfortune came upon me; and then I felt quite certain—I don't know what's come over that electrician; the lights are awful tonight—that the wonderful

thing was going to happen at last. My throat's bad again. I must remember that aspirin! When Krogstad's letter was lying out there—did you notice that the property man forgot it tonight?—never for a moment did I imagine that you would consent to accept this man's conditions. Watch my change of voice in this next speech: I was so absolutely certain that you would say to him: Publish the thing to the whole world. And when that was done—how's that for technic?

HELMER—Yes, what then?—when I had exposed my wife to shame and disgrace? Can't I say anything but the lines, Minnie?

NORA—I should say not! Who's the heroine of this play, anyhow? When that was done, I was so absolutely certain, you would come forward and take everything upon yourself—awfully good house tonight—and say: I am the guilty one.

HELMER—Nora!

NORA—It is a thing hundreds of thousands of women have done.

HELMER—Oh, you think and talk like a heedless child! You jumped a long speech just there.

NORA—Maybe. Oh, Lord, so I did! But you neither think nor talk like the man I could bind myself to. My throat certainly is sore tonight. As soon as your fear was over—and it was not fear for what threatened me, but for what might happen to me—there aren't many women could get over a parenthesis like that—when the whole thing was past—I pray Gott I can remember the rest of this darned speech—as far as you were concerned it was exactly—Ibsen showed me how this should be played—as if nothing at all had happened. Exactly as before I was your little skylark, your doll—Alec Woolcott thinks I'm the best actress in the world; dear man!—which you would in future treat with doubly gentle care, because it was so brittle and fragile. Mon Gott, what a beautiful speech!—Torvald, it was then it dawned upon me that for eight years I had been living—I saw Janet Achurch play this scene once; Mon Gott, she was terrible!—here with a strange man, and had borne him three children—now watch how I take this climax—Oh, I can't bear to think of it! I could tear myself into little bits. Ah, bravo, Fiske! Bravo!

We thank all the composers and publishers who send us music for review from our pen but we must discourage their generosity because the review department is not in our hands and we hardly would dare to cross the august personages who have it in their power to deal out praise so profusely and blame so blasting. All music meant for review should be addressed to the MUSICAL COURIER. Enough new music arrived at this desk this week to daze a dozen music editors, let alone one poor member of the craft who has hardly any time or space to devote to that part of his work which he likes best. He is enabled only once in a while to look over at random a few of the many compositions with which he is honored, and to sit on them mentally in the stern judgment which the senders solicit. This scribe dreams of the time when he may be able to attire himself in a brown velvet jacket, smoke Bosnian tobacco in a meerschaum pipe—rich writers always wear brown velvet jackets and smoke meerschaum pipes—seat himself in his spacious study (furnished simply, yet with exquisite taste) and do nothing all day except study new compositions by old masters and old compositions by new, and eat well prepared meals once in a while, cooked by a Viennese with French experience. But, since sordid care keeps our hero's nose in the inkwell from morn to night, he can ill afford to do more than to glance through some of the music he receives, thank the senders gratefully, and regret that he cannot return their courtesy in the way they no doubt desire.

In addition to the man, told of frequently by us, who always compares the cello with the human voice, another who deserves a frightful fate is the vivisecting Beethoven lecturer who usually begins his talk by dividing the great composer "into three parts."

No, Althea, we do not know whether Pagani's spaghetti is better than Paganini's spiccato. Pagani's spaghetti certainly is very good, but we never heard Paganini play.

The reasonableness of the fee for a music lesson seems to depend on whether you are giving or taking it.

Soon will come Thanksgiving Day. Has the American musician anything to be really thankful for? Send answers to Friend, care of MUSICAL COURIER. All communications treated confidentially and returned if desired.

The Metropolitan Opera House opens next Monday and so will the purses of our devoted operagoing public.

Nilly (at symphony concert)—"Which number on the program did you like best?"

Willy (pointing to item in middle of leaflet)—"In-termission."

LEONARD LIEBLING.

MAINE'S NEW ARMORY TAXED TO LIMIT OF ITS CAPACITY FOR LEWISTON'S MUSIC FESTIVAL

Over Four Thousand Persons Attend Brilliant Opening Concert and Hundreds of People Turned Away at Performance of Faust—Soloists Score Genuine Success—Work of Chorus and Orchestra Praised—Another Tribute to Conductor Chapman—Other Music News

Lewiston, Me., October 15.—The very first affairs to be held in Lewiston's new armory, the home of Companies E and H of the Maine National Guard, were the Central Maine Music Festival concerts under the direction of William Rogers Chapman, on October 7 and 11. The seating capacity of the auditorium of 4,000 persons was taxed to the limit at each concert and at the opera of Faust on the evening of October 11 when hundreds of people were turned away and stood outside until the performance ended. The acoustic properties of the building are perfect, every sound being distinctly audible in any part of the auditorium. T. F. Moreau, the architect and contractor, has made a special study of acoustics.

The first concert, by forty musicians from the New York Philharmonic Society, was free to everyone. The second, a matinee, had as soloists: Clara Gramling, soprano; Tom Williams, baritone, and Charles Harrison, tenor.

In Faust Frances Peralta was the lovely Marguerite, Armand Tokatyan, a superb Faust, and Giovanni Martino, a remarkable Mephistopheles, with Tom Williams as Valentine and Devora Nadworney in the dual role of Siebel and Martha. Governor Baxter was the special guest of honor.

Mr. Martino, as Mephistopheles, received a tremendous ovation and, following the second act, the quartet of principals was called back repeatedly. Insistent demands brought Director Chapman before the curtain and the clamor did not abate until the audience had a chance to also show Mrs. Chapman its appreciation of her.

The chorus numbered over 400 and under Selden T. Crafts, as director, did excellent work. The ballet was directed by Fannie Tewksbury Heth from her school of ballet dancing. The soldiers were members of Auburn American Legion and members of both military companies and Bates College students ushered, as President Gray of the college is also president of the Festival Association.

The Sunday concert began with an orchestral rendering of The Star Spangled Banner. The program numbers following included: Tchaikovsky's fifth symphony and 1812 overture, Rimsky-Korsakoff's Le Coq d'Or, Massenet's Madrilene, Wolf-Ferrari's intermezzo with flute solo by Louis Fritz, formerly with Marcella Sembrich, Bizet's Adagietto and the Liszt Polonaise.

At the matinee the program was about the same as for the Portland and Bangor Music Festivals, with but slight differences in the orchestral numbers. The only disappointing features about the opera were the omission of the entire church scene and the drill by the soldiers.

An informal reception to Miss Nadworney followed the opera. She spent the summer at Tacoma Lakes, where she made many friends among local people who have cottages there.

The first Festival chorus ever organized in Maine was organized in this city about twenty-eight years ago, but owing to lack of an auditorium of sufficient size there never has been a festival here before. Homer N. Chase, who helped to get the Maine Music Festival started and who worked with Prof. Chapman all over the State organizing choruses, was also one of the most enthusiastic workers for this festival.

OTHER MUSIC.

One of the first concerts of the fall season was that by Sousa and his band on September 20 in Lewiston City Hall with a capacity audience. Mr. Sousa's new march, The Nobles of the Mystic Shrine, found great favor from a large Shrine contingent. Rachel Senior, the violinist, played with a broad rich tone and sure technic, which was very pleasing. Marjorie Moody, the soprano, made her second appearance here and found a warm welcome from those who heard her previously. John Dolan and George Carey, the principal soloists, were also old favorites with the audience.

The DeMoss Family of Oregon gave a concert at Hammond Street Methodist Episcopal Church on October 1. Their personnel included Homer DeMoss, flute; George DeMoss, cello; Elbert DeMoss, violin; Mrs. DeMoss, violinist, and Miss Hoover, pianist. The entertainment also included mandolin, cornet and bell selections, songs and readings, which showed great versatility.

Annie Little, of Auburn, has just written a new song for Armistice Day, Lest We Forget. Josephine Briggs, of Auburn, who has been studying at the New England Conservatory of Music, has gone on a concert tour in the West as one of a trio in the well known Liberty Belles. Miss Briggs is a pianist.

The Fifth Infantry Band, stationed at Portland Harbor, has been on a tour of the State. Its final appearance was

in this city October 19, where it gave a concert in City Park in the afternoon and another in the evening at City Hall. The program numbers included the March de Fanfare Sambre et Meuse, Rauskie; Prayer from Lohengrin, Wagner; Berceuse from Jocelyn, Godard; Quand Madelon Allier; Atlantis Suite, V. F. Safranek, and a number of popular numbers. There were big audiences.

Pine St. Congregational Church dedicated its new organ on October 14 with a fine musical program arranged by the organist and director, Florence Annette Wells. While the organ had a prominent place in the dedication, there were well sung selections by the quartet choir, Grace Ellis, soprano; Exilia Blouin, contralto; Dr. John P. Stanley, tenor, and Ralph T. Howe, bass. Prof. H. H. Brittan, of Bates College, made the formal presentation as chairman of the organ committee. The program included: Organ prelude, Hallelujah, from The Messiah, Handel; anthem, Festival Te Deum, Buck; anthem, Awake My Soul to Joyful Lays, Schnecker; choral response to prayer, Hear Our Father, Beethoven; organ offertory, Theme and Variations, Haydn; organ selections, Fiat Lux, Dubois; Song Without Words, Shelley; choral benediction response, Sevenfold Amen, Stainer; postlude, Exultemus, Kinder.

The Philharmonic Club opened its season October 19 with a reception to the Lewiston-Auburn Festival Chorus, the Woman's Literary Union, Foyer Musical, and the Business and Professional Women's Club. Gabrielle Jalbert, who has just returned home after studying violin several years in Montreal, was the recital artist. She played with noticeable grace and sweetness of tone and a faultless technic. Her numbers included Ten Have's Allegro Brillant; Saint-Saëns' Le Cygne; De Beriot's adagio from concerto No. 9; Rimsky-Korsakoff-Kreisler's Hindoo Chant, and Schubert's Moment Musical with Gosec's Gavotte as an extra number. The accompanist was Lois G. Arris.

Thomas LaRue, Negro cantor, gave a concert at City Hall on October 17. His singing was very good, markedly rhythmic and of a quality much like that of Rosenblatt, the Jewish cantor. He sang in Yiddish, Hebrew and Russian. The audience was very poor.

L. N. F.

Musical Tea at the Oscar Saenger Studios

The "every third Tuesday" musical teas at the Oscar Saenger studios received their seasonal introduction on the afternoon of October 16, with Elsa Ward and Mrs. Richard Hale as hostesses. The Studio was crowded with friends and pupils of the well known vocal teacher, who appreciated most heartily the excellent program provided.

Oliver Stewart, tenor, offered a group of songs, including Le Reve, from Manon; Blue Are Her Eyes, Watts; A Memory Divine, Alice Fish; and Mifanwy, by Dorothy Fisher. Marie Louise Wagner, dramatic soprano, sang an aria from La Gioconda; Schumann's Widmung; Verborgenheit und Mansfallensprichtlein, by Wolff. Richard Hale, baritone, gave a particularly pleasing rendition of Die Trist um, from The Flying Dutchman, and five other numbers by Beethoven, Debussy, Guion, Ireland and Dobson. Louise Rhonda, lyric soprano, was a satisfactory conclusion to the program, offering Catalani's Di Wally, Fevrier's Le Printemps, and Bantock's Song from Chinese. Helen Chase accompanied the artists at the piano.

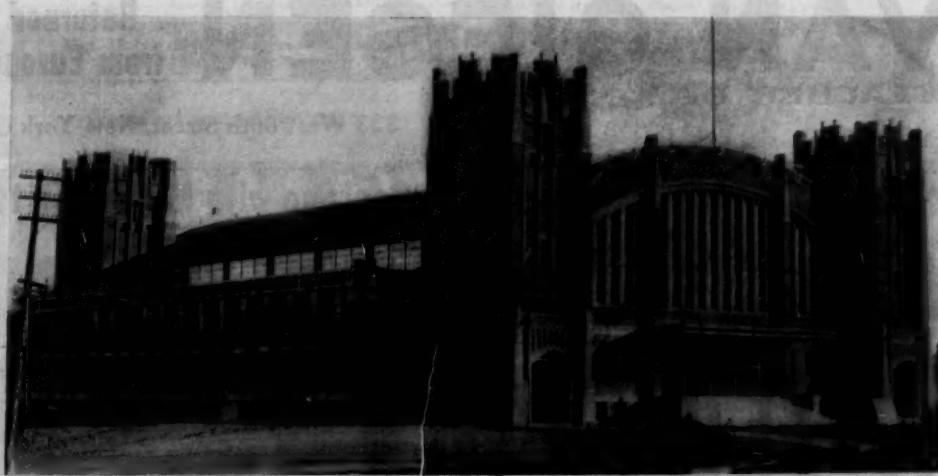
During the course of the afternoon a telegram was read to the guests in which came the announcement of Lucy Weston's (a former pupil of Mr. Saenger's) engagement with the Chicago Civic Opera Company.

San Carlo's Madam Butterfly Delights 6500

Fortune Gallo recently received the following telegram from W. Crawford, president of the Cotton Palace Exposition of Waco, Tex.: "Have heard Butterfly many times abroad and at the Metropolitan, but neither I nor the sixty-five hundred people in the Auditorium, Cotton Palace, who sat spellbound during the San Carlo production of Madame Butterfly ever heard or saw a more gorgeous production of this soul stirring opera."

Mme. Davies Not Ill

Clara Novello Davies has asked the MUSICAL COURIER to announce that the report is not true that she was seriously ill this summer in London. Mme. Davies taught for four months in Paris and only spent two weeks in London before her return to America. She has a large class enrolled for this season, and is already in the midst of teaching at her New York studios.



LEWISTON'S NEW ARMORY WHERE THE FESTIVAL WAS HELD

I SEE THAT

Sigmund Herzog finds himself compelled to retire from active service with the Bohemian Club.

The Metropolitan Opera season will open on November 5 with Thais.

Articles of incorporation have been filed in Albany for the American Institute of Operatic Art.

Theodore Thomas was the first director of the Cincinnati College of Music.

Mano-Zucca has composed an Ode to Music for next year's Maine Festivals.

Alfred Cortot's class in Paris next spring is not exclusively for Americans.

Instead of the usual six concerts, the Society of the Friends of Music this season will give ten.

Reserved seats for the orchestra season in Cincinnati were auctioned at the Hotel Sinton October 16 and 17.

H. C. Colles, London critic, will be the first speaker at the League of Composers' lecture-recitals.

Carlo Sabatini, Viennese violinist, owing to illness, has canceled his New York recital for the present.

The Chicago Musical College has secured Sergei Klibansky as guest teacher for the 1924 summer term.

Max Bild, violinist and teacher, has located in New York. The People's Chamber Music concerts will begin on November 16.

Warford pupils will unite in an operatic vaudeville entertainment at Hotel Plaza, November 5.

Marie Hausknecht, widow of Jean Hausknecht, veteran contrabassist, died October 21.

Alexander Coroshansky, Russian conductor, is called an able and skillful director by the Baltimore press.

Marcel Dupré played all of Bach's organ works in ten recitals in Montreal.

Paula Hegner has just arrived in this country to act as accompanist for Elena Gerhardt.

May Mukle, the English cellist, will play five times in San Francisco under different auspices.

Myra Hess' first New York recital of the season aroused the critics to unusually high praise.

The Biltmore Friday Morning Musicales will begin on November 9.

The last two or three months have brought many foreign conductors to New York.

The Los Angeles Trio has been incorporated and will be known as the Los Angeles Trio Association.

Lazar S. Samoiloff gave a house-warming in his newly acquired home on October 24.

Twenty-four recitals in two months is the record of Bachaus' tour of England in October and November.

Maria Luisa Escobar is off for South America to appear in opera.

The Rubinstein Club, Mrs. William Rogers Chapman president, is in its thirty-seventh season.

The first of a second series of articles on Music in India by Lily Strickland appears in this issue.

Gemma Bellincioni has been engaged for a tour of concerts in Holland.

Theodore Spiering, in an interview, stated that "America is the musical center of the world just now."

The Ukrainian National Chorus gave four concerts at Town Hall on successive evenings.

Owing to the economic conditions in Germany, the concert halls are half empty with few exceptions.

Erich Korngold recently was scheduled to make his first appearance as a conductor of comic opera.

Mikas Petrauskas hopes to have his new opera, Queen of the Snakes, ready for performance next spring.

Alice Gentle will have some guest performances with the Chicago Opera, beginning in December.

Rudolf Laubenthal, new German tenor of the Metropolitan Opera, arrived last week on the S. S. Resolute.

The "every third Tuesday" teas at the Oscar Saenger Studios have begun.

Eddy Brown's European tour was interrupted by the death of his father.

A new series of orchestral promenade concerts is to commence in London on November 4 at Royal Albert Hall.

Erna Rubinstein has had stolen from her medals which had been given to her by royalties all over the world.

The Duncan Dancers have returned to America for their first appearances here in three years.

Georgette Leblanc has arrived for a concert tour of the United States, Canada and Mexico.

A new illustrated musical monthly will make its debut in London on January 1 next.

Agide Jacchia will conduct the Fitchburg Festival this year.

Miguel Fleta, Spanish tenor, will make his North American debut at the Metropolitan on November 8.

John Charles Thomas has seventy dates this season.

Dicie Howell is not without honor in her native State, North Carolina.

Elias Breeskin is the new concertmaster of the Minneapolis Orchestra.

Max Gegna is leaving this week for a tour on the Coast with the Saslavsky Quartet.

Mischa Elman will give his only New York recital on Sunday evening, November 4.

John McCormack sang to an audience of 12,500 in Cleveland.

In this issue Katherine Lane Spaeth begins a series of articles on The Outskirts of America's Music.

G. N.

Whitehill's Unique Birthday Present

General Manager Giulio Gatti-Casazza, of the Metropolitan Opera Company, has just given Clarence Whitehill what is perhaps the most welcome birthday present he ever received by presenting him with one of the two chief parts in the opening opera of the present season. Mr. Whitehill's natal day is November 5 and on the evening of that day he is this year to sing Athanael to the Thais of Maria Jeritza, while for extra measure Mr. Gatti has added a Hans Sachs at the revival of Die Meistersinger on Friday night. Mr. Whitehill returned last week from the Pacific Coast, where he has won tremendous success in a series of concerts.

VARIATIONS

By the Editor-in-Chief

There was a concert at a little town some miles down the River Styx, and those of the musical shades who did not participate actively, went to listen and to criticise, as had been their custom Below. On the way home, several of the spirits found themselves embarked together aboard the ferryboat Father Charon.

"Great thing, this steam traveling," remarked Grandpa Bach, reflectively. "I remember when I first came here—"

"Oh, bother your reminiscences," broke in Berlioz; "put them in counterpoint and make fugues of them."

"Now, don't get testy, my friend," remonstrated Weber, who was noted in Styxland for the unctuous way in which he could say cutting things; "just because Bach never did you any good, is no reason for Hectoring him up here all the time."

"Quite right, quite right," chirruped Haydn, with a sunny smile.

Berlioz scowled at the two. "I always considered Gluck a greater man than Bach—by the way, where is Chris?"

"He's over at Walhalla," said Spohr, "superintending Orfeo rehearsals. They're giving a cycle of his works, to show the evolution of opera from the superficial style of the early Florentines to the highly developed—"

"Shut up," screamed Chopin; "I can't stand that historical stuff. It makes me sick. What sort of Elysian Fields are these, anyway?" A violent fit of coughing interrupted the nocturne writer's tirade. A lady sitting with him patted poor Chopin on the back until he recovered his breath. He muttered testily: "It was that cigar of yours. Throw the filthy thing away." George Sand did as she was bid.

Weber went on badgering. "You're usually starting trouble," he threw at Berlioz. "I notice you're always taking whacks at either Bach, Beethoven or Brahms. The reason is plain. You're sore because of the three B.'s in music. You'd like to make it four, wouldn't you?"

Berlioz jumped to his feet and rushed at Weber, but a tall, white-haired figure precipitated itself between the quarreling two. It was Liszt. "Remember the ladies," he pleaded; "once a gentleman, always cautious." Mrs. Sontag, Mrs. Malibran and the Countess von Brunswick threw grateful glances in the direction of Liszt. That diplomat skillfully changed the subject. He called to his son-in-law: "Richard, how is it you're not at the Orfeo rehearsal? I thought you were so fond of Gluck. Isn't he a sort of a forerunner of yours, or something of the kind?"

Wagner looked hard at Liszt before he spoke. Then he made deliberate reply: "None of your amiable sarcasms on me, if you please, Your Reverence. You know the tricks of the advertising trade just as well as I do, and you have told me often yourself how much you admired my system of attaching myself to big names. How could I ever really like that pallid stuff of Gluck? Where's his dramatic interest, where's the color in his orchestra, where's the characterization?"

"Pah!" blurted Berlioz; "what's the opinion worth of a man who acknowledges himself a hypocrite."

"Hypocrite, if you will," Wagner retorted, "but I certainly knew how to get myself talked about Below. My essays on Beethoven—part of my system. The attacks on Meyerbeer and Mendelssohn—part of my system. Mixing my name with King Ludwig's and with Gluck's—all schemes for advertising. When I couldn't get notoriety any other way, I incited people into attacking me, like Nietzsche, Hanslick, and all the lesser brothers of the quill. Their abuse was sweetest music to my ear, for I knew they were creating a party in my favor through their very opposition. I—"

"But allow me," interposed the shabbily dressed Schubert, who had been listening with open eyed wonder. "Allow me—"

"I was saying," continued Wagner, "that it pays to advertise, if you know how to do it. I carried the system even into my works themselves. Are there any better known characters than Rienzi in fiction, the Flying Dutchman in fable, Wotan, Siegfried, the Valkyries, in mythology? Lohengrin and Parsifal combine the spirit of romantic literature with the religious mysticism of the—"

"What's that about romantic mysticism?" queried Schumann, who had been gazing sentimentally into the unending depths of the winding Styx. "I think I ought—"

"In fact," Wagner went on, undisturbed, "my operas represent every phase of emotional and intel-

lectual appeal. There is in them something for everybody, from drayman to dreamer, from coal-heaver to king, from the puniest piano tuner, piano tanner—I mean piano tuner—"

"None of your cheap alliterations here," warned Brahms; "opera language doesn't go with us. Talk plain Styxish."

"What I wish to make plain," went on Wagner, his voice rising, "is that in my music, all other music is contained. Every one of you copied from me. Even my predecessors copied from me. There's Scarlatti, Bach, Handel, Haydn, Mozart, Schubert, Schumann, Weber, Berlioz, Liszt—"

"Liar!"

"Scoundrel!"

"Schwein!"

"Donkey!"

"Jew!"

"Charlatan!"

"Ape!"

The babel of abuse grew into a mighty chorus, whose crescendo finally reached a treble climax truly appalling. Suddenly a tremendous shout, audible above all the din, silenced the vociferating combatants. A bulky figure raised itself from a bench to starboard.

"Damn you," roared the shock headed pacifier; "how in the devil do you think I'm going to get my tenth symphony finished with all this cackling going on around me?"

The crowd murmured "Beethoven," and thereafter whispered their conversation until the Father Charon touched the dock at Elysia Junction, when the captain called out: "Change here for Hades. Elevators going down every few minutes. All ashore for Hades."

The music critics disembarked.

A reporter reports that John D. Rockefeller celebrated a few days ago the sixty-eighth anniversary of his first job in a commission house, a position he held for three years and a half, after having walked the Cleveland streets six weeks in hot weather to find employment. Rockefeller told the reporter: "But for the discipline I got in those three and one-half years, I might now amount to nothing." In that event it is consoling to know that the world still would possess its Mozart, Beethoven, Wagner, Brahms, etc., and all their interpreters.

The Long Island potato crop for 1923 is estimated to be in excess of 7,000,000 bushels, so that there will be at least one potato for every person in New York and none of our local concert artists need worry in case they fail to get any engagements this winter.

The conservatory often is the musical soul's burial ground.

Why have those malcontents who seem to think that free speech is prohibited, never thought of expressing themselves in music? To judge by some of the latest output one can say anything in music and yet escape arrest.

"The value of jewels is depreciating woefully," bewailed a press agent of my acquaintance yesterday. "Time was when the loss of a diamond would put an actress on the front page. Nowadays it doesn't even get her name mentioned."—Morning Telegraph.

Katharine Lane Spaeth is on tour with husband Sigmund who is delivering a series of musical lectures throughout the country, and she drops us a line, asking: "What is a visiting ex-music critic to do at a chaste luncheon, including mostly unwed girls, when asked to tell the story of The Love of the Three Kings? I did my best to make Fiora a sweet, good, home loving girl, but I could see that they felt I erred on the side of tolerance. Yours, for purer and cleaner opera plots."

Deems Taylor, the critic of The World, has been belaboring De Pachmann dreadfully, because of his conversational style in piano recitals. On Deems' page of October 21 was this delicious drollery:

THE DE PACHMANN WAY

BEING A PORTION OF ACT III, OF A DOLL'S HOUSE, IF PLAYED BY MINNIE MADDEN FISKE IN THE MANNER OF VLADIMIR DE PACHMANN PLAYING CHOPIN.

(NORA SPEAKS)—I have waited so patiently for eight years; for goodness knows I knew very well that wonderful things don't happen every day. That's a tricky speech. Then this horrible misfortune came upon me; and then I felt quite certain—I don't know what's come over that electrician; the lights are awful tonight—that the wonderful

thing was going to happen at last. My throat's bad again. I must remember that aspirin! When Krogstad's letter was lying out there—did you notice that the property man forgot it tonight?—never for a moment did I imagine that you would consent to accept this man's conditions. Watch my change of voice in this next speech: I was so absolutely certain that you would say to him: Publish the thing to the whole world. And when that was done—how's that for technic?

HELMER—Yes, what then?—when I had exposed my wife to shame and disgrace? Can't I say anything but the lines, Minnie?

NORA—I should say not! Who's the heroine of this play, anyhow? When that was done, I was so absolutely certain, you would come forward and take everything upon yourself—awfully good house tonight—and say: I am the guilty one.

HELMER—Nora!

NORA—It is a thing hundreds of thousands of women have done.

HELMER—Oh, you think and talk like a heedless child! You jumped a long speech just there.

NORA—Maybe. Oh, Lord, so I did! But you neither think nor talk like the man I could bind myself to. My throat certainly is sore tonight. As soon as your fear was over—and it was not fear for what threatened me, but for what might happen to me—there aren't many women could get over a parenthesis like that—when the whole thing was past—I pray Gott I can remember the rest of this darned speech—as far as you were concerned it was exactly—Ibsen showed me how this should be played—as if nothing at all had happened. Exactly as before I was your little skylark, your doll—Alec Woolcott thinks I'm the best actress in the world; dear man!—which you would in future treat with doubly gentle care, because it was so brittle and fragile. Mon Gott, what a beautiful speech!—Torvald, it was then it dawned upon me that for eight years I had been living—I saw Janet Achurch play this scene once; Mon Gott, she was terrible!—here with a strange man, and had borne him three children—now watch how I take this climax—Oh, I can't bear to think of it! I could tear myself into little bits. Ah, bravo, Fiske! Bravo!

We thank all the composers and publishers who send us music for review from our pen but we must discourage their generosity because the review department is not in our hands and we hardly would dare to cross the august personages who have it in their power to deal out praise so profusely and blame so blasting. All music meant for review should be addressed to the MUSICAL COURIER. Enough new music arrived at this desk this week to daize a dozen music editors, let alone one poor member of the craft who has hardly any time or space to devote to that part of his work which he likes best. He is enabled only once in a while to look over at random a few of the many compositions with which he is honored, and to sit on them mentally in the stern judgment which the senders solicit. This scribe dreams of the time when he may be able to attire himself in a brown velvet jacket, smoke Bosnian tobacco in a meerschaum pipe—rich writers always wear brown velvet jackets and smoke meerschaum pipes—seat himself in his spacious study (furnished simply, yet with exquisite taste) and do nothing all day except study new compositions by old masters and old compositions by new, and eat well prepared meals once in a while, cooked by a Viennese with French experience. But, since sordid care keeps our hero's nose in the inkwell from morn to night, he can ill afford to do more than to glance through some of the music he receives, thank the senders gratefully, and regret that he cannot return their courtesy in the way they no doubt desire.

In addition to the man, told of frequently by us, who always compares the cello with the human voice, another who deserves a frightful fate is the vivisectional Beethoven lecturer who usually begins his talk by dividing the great composer "into three parts."

No, Althea, we do not know whether Pagani's spaghetti is better than Paganini's spiccato. Pagani's spaghetti certainly is very good, but we never heard Paganini play.

The reasonableness of the fee for a music lesson seems to depend on whether you are giving or taking it.

Soon will come Thanksgiving Day. Has the American musician anything to be really thankful for? Send answers to Friend, care of MUSICAL COURIER. All communications treated confidentially and returned if desired.

The Metropolitan Opera House opens next Monday and so will the purses of our devoted operagoing public.

Nilly (at symphony concert)—"Which number on the program did you like best?"

Willy (pointing to item in middle of leaflet)—"Intermission."

LEONARD LIEBLING.

MAINE'S NEW ARMORY TAXED TO LIMIT OF ITS CAPACITY FOR LEWISTON'S MUSIC FESTIVAL

Over Four Thousand Persons Attend Brilliant Opening Concert and Hundreds of People Turned Away at Performance of *Faust*—Soloists Score Genuine Success—Work of Chorus and Orchestra Praised—Another Tribute to Conductor Chapman—Other Music News

Lewiston, Me., October 15.—The very first affairs to be held in Lewiston's new armory, the home of Companies E and H of the Maine National Guard, were the Central Maine Music Festival concerts under the direction of William Rogers Chapman, on October 7 and 11. The seating capacity of the auditorium of 4,000 persons was taxed to the limit at each concert and at the opera of *Faust* on the evening of October 11 when hundreds of people were turned away and stood outside until the performance ended. The acoustic properties of the building are perfect, every sound being distinctly audible in any part of the auditorium. T. F. Moreau, the architect and contractor, has made a special study of acoustics.

The first concert, by forty musicians from the New York Philharmonic Society, was free to everyone. The second, a matinee, had as soloists: Clara Gramling, soprano; Tom Williams, baritone, and Charles Harrison, tenor.

In *Faust* Frances Peralta was the lovely Marguerite, Armand Tokatyan, a superb Faust, and Giovanni Martino, a remarkable Mephistopheles, with Tom Williams as Valentine and Devora Nadworney in the dual role of Siebel and Martha. Governor Baxter was the special guest of honor.

Mr. Martino, as Mephistopheles, received a tremendous ovation and, following the second act, the quartet of principals was called back repeatedly. Insistent demands brought Director Chapman before the curtain and the clamor did not abate until the audience had a chance to also show Mrs. Chapman its appreciation of her.

The chorus numbered over 400 and under Selden T. Crafts, as director, did excellent work. The ballet was directed by Fannie Tewksbury Heath from her school of ballet dancing. The soldiers were members of Auburn American Legion and members of both military companies and Bates College students ushered, as President Gray of the college is also president of the Festival Association.

The Sunday concert began with an orchestral rendering of The Star Spangled Banner. The program numbers following included: Tschaikowsky's fifth symphony and 1812 overture, Rimsky-Korsakoff's *Le Coq d'Or*, Massenet's Madriene, Wolf-Ferrari's intermezzo with flute solo by Louis Fritze, formerly with Marcella Sembrich, Bizet's Adagietto and the Liszt Polonaise.

At the matinee the program was about the same as for the Portland and Bangor Music Festivals, with but slight differences in the orchestral numbers. The only disappointing features about the opera were the omission of the entire church scene and the drill by the soldiers.

An informal reception to Miss Nadworney followed the opera. She spent the summer at Tacoma Lakes, where she made many friends among local people who have cottages there.

The first Festival chorus ever organized in Maine was organized in this city about twenty-eight years ago, but owing to lack of an auditorium of sufficient size there never has been a festival here before. Homer N. Chase, who helped to get the Maine Music Festival started and who worked with Prof. Chapman all over the State organizing choruses, was also one of the most enthusiastic workers for this festival.

OTHER MUSIC.

One of the first concerts of the fall season was that by Sousa and his band on September 20 in Lewiston City Hall with a capacity audience. Mr. Sousa's new march, The Nobles of the Mystic Shrine, found great favor from a large Shrine contingent. Rachel Senior, the violinist, played with a broad rich tone and sure technic, which was very pleasing. Marjorie Moody, the soprano, made her second appearance here and found a warm welcome from those who heard her previously. John Dolan and George Carey, the principal soloists, were also old favorites with the audience.

The DeMoss Family of Oregon gave a concert at Hammond Street Methodist Episcopal Church on October 1. Their personnel included Homer DeMoss, flute; George DeMoss, cello; Elbert DeMoss, violin; Mrs. DeMoss, violinist, and Miss Hoover, pianist. The entertainment also included mandolin, cornet and bell selections, songs and readings, which showed great versatility.

Annie Little, of Auburn, has just written a new song for Armistice Day, *Lest We Forget*. Josephine Briggs, of Auburn, who has been studying at the New England Conservatory of Music, has gone on a concert tour in the West as one of a trio in the well known Liberty Belles. Miss Briggs is a pianist.

The Fifth Infantry Band, stationed at Portland Harbor, has been on a tour of the State. Its final appearance was

in this city October 19, where it gave a concert in City Park in the afternoon and another in the evening at City Hall. The program numbers included the March de Fanfare *Sambre et Meuse*, Rauskis; Prayer from Lohengrin, Wagner; Berceuse from Jocelyn, Godard; Quand Madelon, Allier; Atlantis Suite, V. F. Safranek, and a number of popular numbers. There were big audiences.

Pine St. Congregational Church dedicated its new organ on October 14 with a fine musical program arranged by the organist and director, Florence Annette Wells. While the organ had a prominent place in the dedication, there were well sung selections by the quartet choir, Grace Ellis, soprano; Exilia Blouin, contralto; Dr. John P. Stanley, tenor, and Ralph T. Howe, bass. Prof. H. H. Britan, of Bates College, made the formal presentation as chairman of the organ committee. The program included: Organ prelude, *Hallelujah*, from *The Messiah*, Handel; anthem, *Festival Te Deum*, Buck; anthem, *Awake My Soul to Joyful Lay*, Schnecker; choral response to prayer, *Hear Our Father*, Beethoven; organ offertory, *Thème et Variations*, Haydn; organ selections, *Fiat Lux*, Dubois; *Song Without Words*, Shelley; choral benediction response, *Sevenfold Amen*, Stainer; postlude, *Exsultemus*, Kinder.

The Philharmonic Club opened its season October 19 with a reception to the Lewiston-Auburn Festival Chorus, the Woman's Literary Union, Foyer Musical, and the Business and Professional Women's Club. Gabrielle Jalbert, who has just returned home after studying violin several years in Montreal, was the recital artist. She played with noticeable grace and sweetness of tone and a faultless technic. Her numbers included Ten Have's *Allegro Brillant*; Saint-Saëns' *Le Cygne*; De Beriot's adagio from concerto No. 9; Rimsky-Korsakoff-Kreisler's Hindoo Chant, and Schubert's *Moment Musical* with Gossé's *Gavotte* as an extra number. The accompanist was Lois G. Arris.

Thomas LaRue, Negro cantor, gave a concert at City Hall on October 17. His singing was very good, markedly rhythmic and of a quality much like that of Rosenblatt, the Jewish cantor. He sang in Yiddish, Hebrew and Russian. The audience was very poor.

L. N. F.

Musical Tea at the Oscar Saenger Studios

The "every third Tuesday" musical teas at the Oscar Saenger studios received their seasonal introduction on the afternoon of October 16, with Elsa Ward and Mrs. Richard Hale as hostesses. The Studio was crowded with friends and pupils of the well known vocal teacher, who appreciated most heartily the excellent program provided.

Oliver Stewart, tenor, offered a group of songs, including Le Reve, from Manon; Blue Are Her Eyes, Watts; A Memory Divine, Alice Fish; and Mifanwy, by Dorothy Fisher. Marie Louise Wagner, dramatic soprano, sang an aria from La Gioconda; Schumann's Widmung; Verborgenheit und Mansfallensprichtlein, by Wolff. Richard Hale, baritone, gave a particularly pleasing rendition of Die Trist ist Um, from The Flying Dutchman, and five other numbers by Beethoven, Debussy, Guion, Ireland and Dobson. Louise Rhondda, lyric soprano, was a satisfactory conclusion to the program, offering Catalani's Di Wally, Fevrier's Le Printemps, and Bantock's Song from Chinese. Helen Chase accompanied the artists at the piano.

During the course of the afternoon a telegram was read to the guests in which came the announcement of Lucy Weston's (a former pupil of Mr. Saenger's) engagement with the Chicago Civic Opera Company.

San Carlo's Madam Butterfly Delights 6500

Fortune Gallo recently received the following telegram from W. Crawford, president of the Cotton Palace Exposition of Waco, Tex.: "Have heard Butterfly many times abroad and at the Metropolitan, but neither I nor the sixty-five hundred people in the Auditorium, Cotton Palace, who sat spellbound during the San Carlo production of Madame Butterfly ever heard or saw a more gorgeous production of this soul stirring opera."

Mme. Davies Not Ill

Clara Novello Davies has asked the MUSICAL COURIER to announce that the report is not true that she was seriously ill this summer in London. Mme. Davies taught for four months in Paris and only spent two weeks in London before her return to America. She has a large class enrolled for this season, and is already in the midst of teaching at her New York studios.

I SEE THAT

Sigmund Herzog finds himself compelled to retire from active service with the Bohemian Club.

The Metropolitan Opera season will open on November 5 with *Thais*.

Articles of incorporation have been filed in Albany for the American Institute of Operatic Art.

Theodore Thomas was the first director of the Cincinnati College of Music.

Mano-Zucca has composed an Ode to Music for next year's Maine Festivals.

Alfred Cortot's class in Paris next spring is not exclusively for Americans.

Instead of the usual six concerts, the Society of the Friends of Music this season will give ten.

Reserved seats for the orchestra season in Cincinnati were auctioned at the Hotel Sinton October 16 and 17.

H. C. Colles, London critic, will be the first speaker at the League of Composers' lecture-recitals.

Carlo Sabatini, Viennese violinist, owing to illness, has canceled his New York recital for the present.

The Chicago Musical College has secured Sergei Klibansky as guest teacher for the 1924 summer term.

Max Bild, violinist and teacher, has located in New York. The People's Chamber Music concerts will begin on November 16.

Warford pupils will unite in an operatic vaudeville entertainment at Hotel Plaza, November 5.

Marie Hausknecht, widow of Jean Hausknecht, veteran contrabassofagotist, died October 21.

Alexander Coroshansky, Russian conductor, is called an able and skillful director by the Baltimore press.

Marcel Dupré played all of Bach's organ works in ten recitals in Montreal.

Paula Hegner has just arrived in this country to act as accompanist for Elena Gerhardt.

May Mukle, the English cellist, will play five times in San Francisco under different auspices.

Myra Hess' first New York recital of the season aroused the critics to unusually high praise.

The Biltmore Friday Morning Musicales will begin on November 9.

The last two or three months have brought many foreign conductors to New York.

The Los Angeles Trio has been incorporated and will be known as the Los Angeles Trio Association.

Lazar S. Samoiloff gave a house-warming in his newly acquired home on October 24.

Twenty-four recitals in two months is the record of Bachaus' tour of England in October and November.

Maria Luisa Escobar is off for South America to appear in opera.

The Rubinstein Club, Mrs. William Rogers Chapman president, is in its thirty-seventh season.

The first of a second series of articles on Music in India by Lily Strickland appears in this issue.

Gemma Bellincioni has been engaged for a tour of concerts in Holland.

Theodore Spiering, in an interview, stated that "America is the musical center of the world just now."

The Ukrainian National Chorus gave four concerts at Town Hall on successive evenings.

Owing to the economic conditions in Germany, the concert halls are half empty with few exceptions.

Erich Korngold recently was scheduled to make his first appearance as a conductor of comic opera.

Mikas Petruskas hopes to have his new opera, Queen of the Snakes, ready for performance next spring.

Alice Gentle will have some guest performances with the Chicago Opera, beginning in December.

Rudolf Laubenthal, new German tenor of the Metropolitan Opera, arrived last week on the S. S. Resolute.

The "every third Tuesday" teas at the Oscar Saenger Studios have begun.

Eddy Brown's European tour was interrupted by the death of his father.

A new series of orchestral promenade concerts is to commence in London on November 4 at Royal Albert Hall.

Erna Rubenstein has had stolen from her medals which had been given to her by royalties all over the world.

The Duncan Dancers have returned to America for their first appearances here in three years.

Georgette Leblanc has arrived for a concert tour of the United States, Canada and Mexico.

A new illustrated musical monthly will make its debut in London on January 1 next.

Agide Jacchia will conduct the Fitchburg Festival this year.

Miguel Fleta, Spanish tenor, will make his North American debut at the Metropolitan on November 8.

John Charles Thomas has seventy dates this season.

Dicie Howell is not without honor in her native State, North Carolina.

Elias Breeskin is the new concertmaster of the Minneapolis Orchestra.

Max Gengen is leaving this week for a tour on the Coast with the Saslavsky Quartet.

Mischa Elman will give his only New York recital on Sunday evening, November 4.

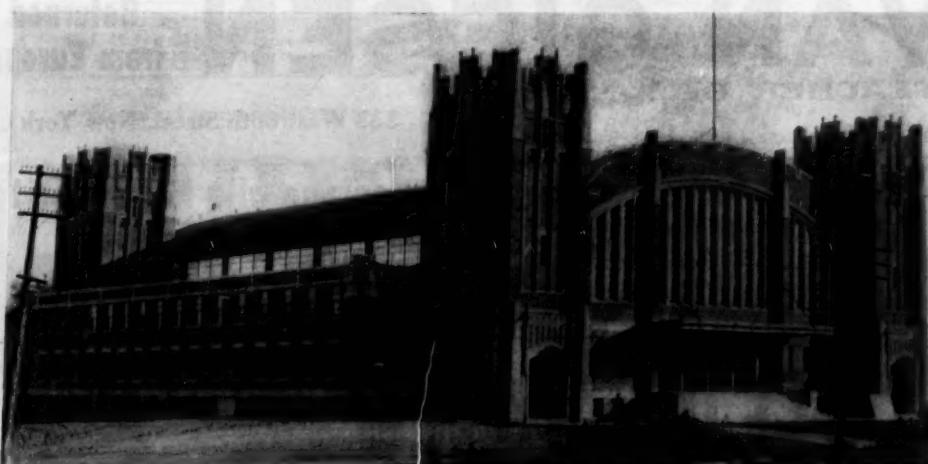
John McCormack sang to an audience of 12,500 in Cleveland.

In this issue Katherine Lane Spaeth begins a series of articles on The Outskirts of America's Music.

G. N.

Whitehill's Unique Birthday Present

General Manager Giulio Gatti-Casazza, of the Metropolitan Opera Company, has just given Clarence Whitehill what is perhaps the most welcome birthday present he ever received by presenting him with one of the two chief parts in the opening opera of the present season. Mr. Whitehill's natal day is November 5 and on the evening of that day he is this year to sing Athanael to the Thais of Maria Jeritza, while for extra measure Mr. Gatti has added a Hans Sachs at the revival of Die Meistersinger on Friday night. Mr. Whitehill returned last week from the Pacific Coast, where he has won tremendous success in a series of concerts.



LEWISTON'S NEW ARMORY WHERE THE FESTIVAL WAS HELD

BOSTON AUDIENCES HEAR BRILLIANT ARRAY OF DISTINGUISHED ARTISTS

Elizabeth Rethberg Makes Debut with Boston Symphony Orchestra—De Pachmann Warmly Welcomed by Huge Audience—Ganz, Edith Mason and Albert Spalding, Marguerite Morgan, Nicolai Kassman, Willy Burmester and L. F. Motte-Laeroix Give Programs—Other News

RETHBERG SCORES AS SYMPHONY SOLOIST.

Boston, October 26.—Elizabeth Rethberg, one of the new sopranos of the Metropolitan Opera Company, made her Boston début as soloist with the Boston Symphony Orchestra at the second pair of concerts, Friday afternoon and Saturday evening, October 19 and 20, in Symphony Hall. Miss Rethberg sang two arias—Beethoven's dramatic Ah, Perfido, and Elizabeth's Greeting to the Hall of Song, from Wagner's *Tannhäuser*. We recall with pleasure hearing this splendid artist as Pamina in a performance of the Magic Flute at the Berlin Opera a few years ago, and the qualities which impressed us at that time were quite as evident in her appearances here with the symphony orchestra. Miss Rethberg is gifted with a clear, fresh voice which she uses with notable skill. She sings with taste and a genuine feeling for her music, let alone a freedom from affectation which helps to make her interpretations very convincing. Miss Rethberg is a musician first and a singer afterward and she stirred the admiration of her listeners, winning many recalls.

Pierre Monteux began the concert with Rachmaninoff's second symphony, a work which reflects the lyrical aspect of the Russian's genius, Tchaikowsky perhaps in its sentimental passages and repetitions, but nevertheless a serious, impressive, even eloquent work. A novelty of the program was the first performance in this city of Aubert's *Habanera*, music of melancholy mood, reminiscent of Debussy and Ravel in its harmonic and instrumental color, and occasionally exotic although not in an infectious way. This composition has been described by Vuillermoz as "a vast impassioned palpitation." It is indeed an agreeable sensation to have music produce emotions that answer such a description; but the joyous anticipation aroused in us by the passionate effusion of Vuillermoz was a delusion and a snare and we didn't get that way at all. The concert was brought to a brilliant close with Smetana's stirring overture to the Bartered Bride—music that breathes of the soil and the joys of mankind, music of sincerity and effectively written—altogether unfortunate foil for Aubert.

On the preceding Thursday at Sanders Theater, Harvard University, the orchestra gave the first concert of its Cambridge series with Kathryn Meisle as soloist. Miss Meisle sang two arias: *Amour Viens Aider* from Saint-Saëns' *Samson and Delilah*, and *O Don Fatale*, from Verdi's *Don Carlos*. Miss Meisle made a very favorable impression both as vocalist and interpreter. She has a warm, full voice which she uses with skill, and is endowed with the ability to grasp and impart the mood of her music. She sang

the aria from Verdi with appropriate dramatic fervor and was warmly applauded. The purely orchestral numbers of the program were Rachmaninoff's songful symphony in E minor, the masterfully written variations of Brahms upon a theme of Haydn and the sensuous dance of Salomé from Strauss' opera.

DE PACHMANN WARMLY WELCOMED BY HUGE THRONG.

Vladimir de Pachmann played in Boston for the first time in many years Sunday afternoon, October 21, in Symphony Hall. He played the sonata *Pathétique* in C minor, Beethoven; nocturne, op. 32, No. 1, B major, second Impromptu, op. 36, F sharp major, prelude, op. 28, No. 6, B minor, and allegro de concert, op. 46, A major, Chopin; Songs Without Words (*The Fleecy Cloud*), op. 53, No. 2, E flat major, and op. 62, No. 2, B flat major (*The Departure*), Mendelssohn; romance, D minor and novelle, op. 21, No. 1, F major, Schumann, and Hungarian rhapsody No. 8, F sharp minor, Liszt.

Notwithstanding his seventy-five years, Mr. de Pachmann soon convinced his tremendous audience that he was in full possession of his celebrated abilities both as pianist and as monologue artist. We do not frown on this pianist for his antics, nor do they interfere particularly with our enjoyment of his playing. His command of tone and technic, his absolute absorption in the music, together with his ability to project the mood of whatever he plays combine to place him prominently among the masters of the keyboard. The vaudevillian phase of his performances, to which the little group of serious thinkers have registered their emphatic objection, appears to hold the attention of many listeners who might otherwise be bored by a piano recital. Moreover, it is very clear that in calling attention to beautiful passages he creates an atmosphere of intimacy which very few artists ever achieve in a large concert room. It is hardly necessary to add that Mr. de Pachmann's audience, which filled every inch of available space in the hall, recalled him again and again, necessitating a material lengthening of the program.

GANZ GIVES PLEASURE IN RECITAL.

Rudolph Ganz, pianist and conductor of the St. Louis Symphony Orchestra, gave a recital Saturday afternoon, October 20, in Jordan Hall. He was heard in the following program: sonata in D major, Haydn; waltzes, op. 39, two capriccios, No. 2 and 8, op. 76, two intermezzi, No. 2 and 6, op. 118, and rhapsody in E flat, op. 119, Brahms; sonata in F sharp minor, op. 11, Schumann; *The Pensieve Spinner* and *Scherzino*, Ganz; *Morning on the Bosphorus*,

Caiques and In the Garden of the Old Serail, from Turquie, Blanche; *In modo esotico*, Casella; *Masques and Fireworks*, Debussy.

The music of Blanchet was practically new to Boston and did not impress with its originality of ideas or design. *Morning on the Bosphorus* might just as well have been *Morning on the Charles* as far as any suggestion of oriental



FELIX FOX

flavor was concerned. Casella's piece, on the other hand, created a mood at once and proved to be music of uncommon interest. Mr. Ganz' qualities as a pianist and interpreter are familiar in this city. His duties as orchestral conductor have hardly impaired those qualities. Mr. Ganz gives pleasure with a technic which is ample for all requirements, musicianship of a high order and unfailing taste. His listeners recalled him warmly.

MASON AND SPALDING IN JOINT RECITAL.

Edith Mason, soprano of the Chicago Civic Opera Company, and Albert Spalding, violinist, gave a joint concert in Symphony Hall, Friday evening, October 19, for the benefit of the Radcliffe Endowment Fund. The soprano sang these pieces: *Bist du bei mir*, Bach; *Batti, Batti*, from Don Giovanni, Mozart; *Chanson Triste*, Duparc; *Comment disaient-ils?* Liszt; *Chere Nuit*, Bachelet; *The Lass With the Delicate Air*, Michael Arne; *The Little Shepherd's Song*, Watts; *Dreamin' Time*, Strickland, and *Floods of Spring*, Rachmaninoff. Miss Mason confirmed the good impression which her singing made here during the last visit of the Chicago company. Her voice is lovely and her singing is marked by vocal ease and musical feeling.

Mr. Spalding played these numbers: prelude and aria (from the sonata in E minor), Bach; grave and fugue (from the sonata in G minor), Porpora; Captain Fracassa, M. Castelnuovo-Tedesco; Cortège, Lily Boulanger; Burleska, Suk; Castles in Spain and Lettre de Chopin, A. Spalding; waltz in G flat major, Chopin-Spalding; Jota Navarra, Sarasate. Mr. Spalding advances steadily as an artist, compelling admiration for the technical skill, fine sense of musical phrasing and the sincerity which stamp his interpretations. Both artists were vigorously applauded throughout the evening and there were numerous additions to the program. André Benoit was, as usual, an excellent accompanist.

MARGUERITE MORGAN PLAYS.

Marguerite Morgan, who was graduated from the Boston Conservatory of Music last June, gave a piano recital Tuesday evening, October 23, in Steinert Hall. Miss Morgan set herself an exacting program, well designed to disclose her present abilities. In detail it included: Chromatic fantasia and fugue, Bach; prelude in E flat, op. 23, étude tableau in F minor, op. 33, No. 1, Rachmaninoff; sonatine, Ravel; nocturne and Norwegian dance, Grieg; ballade in F minor, two mazurkas and scherzo in C sharp minor, op. 39, Chopin; and rhapsodie, No. 10, Liszt.

Miss Morgan made a good impression on her hearers. She has already acquired a serviceable technic, a praise-

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Buffalo Evening News (Edward Durney)—

Miss Hamlin was the only newcomer to Buffalo. She is a young artist of charming presence whose performance betrays a keen intelligence and a faithful adherence to the highest ideals of her art.

Disclosed a voice fresh and birdlike in the upper regions of the scale; a vocal organ judiciously and effectively used. In her lyrics she revealed her feeling for mood and message, and in the waltz song of Harriet Ware she executed florid passages with ease, grace and admirable clarity. Won her audience and received applause and recalls which made an encore necessary.

Buffalo Courier—

An extra attraction and one of peculiar interest was the first appearance here of Anna Hamlin, the gifted young soprano and daughter of the late George Hamlin, one of America's greatest artists. Miss Hamlin, who is a pupil of Madame Sembrich, has something of the ingratiating manner of her father, and a charm-

ing stage presence. She sings with extreme refinement, a command of exquisite pianissimo and no forcing of a voice of lovely quality . . .

Buffalo Express (Mary Howard)—

Miss Hamlin was not listed on the program, and appeared as a stranger to many of the audiences. But she won a place for herself by her charm of personality, her sweet voice, and her evident musical feeling and intelligence.

Buffalo Evening Times—

Miss Hamlin's manner of singing is marked to an unusual degree by intelligence, and docility, which manifest themselves in her control of a legato line and of fine gradations of tone.

Buffalo Inquirer—

Miss Hamlin was not listed on the program but she instantly won a place for herself by her charming voice and personality, as well as her musical feeling.

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worthy command of tonal color and a feeling for the melodic line in her music. As an interpreter Miss Morgan is not as yet invariably convincing, due perhaps to a modesty that is otherwise charming. However, hers is a genuine musical talent and there is abundant reason to believe that she will progress rapidly in her art.

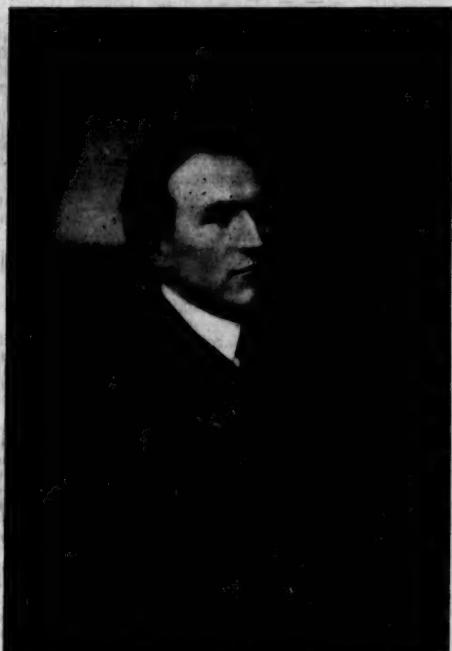
KASSMAN PLEASES IN RECITAL.

Nicolai Kassman, a member of the first violin section of the Boston Symphony Orchestra, gave a recital Thursday evening, October 25, in Jordan Hall. Able accompanied by Samuel Goldberg, pianist, Mr. Kassman was heard in the following program: Devil's Trill, Tartini; sonata in G minor, for violin alone, Bach; nocturne, E minor, Chopin-Auer; Hopak (from opera Sorochinsk Fair), Moussorgsky-Kassman; La plus que lente, Debussy; Erlking (caprice for violin alone), Schubert-Ernst; Hullamzo Balaton, Scene de la Czarda, Hubay; Valse Mignone, Palmgren-Press; Sicilienne and Rigaudon, Francoeur-Kreisler, and Carmen fantasia, Bizet-Sarasate.

Mr. Kassman was ill-advised in his choice of pieces, although he may have adapted his choice to his particular abilities. Like most of Mr. Auer's pupils, Mr. Kassman has a brilliant technic, the kind of technic that one does not often find in orchestral players. In addition to his mechanical prowess, he is endowed with musical intelligence of a high order and plays with the selflessness that one rarely sees on the platform. Mr. Kassman was heard by an audience of good size which recalled him with enthusiasm.

MOTTE-LACROIX IMPRESSES IN DEBUT.

L. F. Motte-Lacroix, French pianist, who lately came



M. MOTTE-LACROIX

to Boston to be a member of the faculty of the New England Conservatory of Music, gave his first piano-forte recital in America Friday evening, October 19, in Jordan Hall. A large and enthusiastic audience greeted this appearance of a pianist who plays with technical mastery, a fine regard for musical structure and emotional intuition. He was especially effective in the Liszt sonata dedicated to Robert Schumann in a group from Debussy and in the Chopin F minor étude, seldom played and full of pitfalls.

Mr. Motte-Lacroix has been soloist at the Concerts Colonne, Concerts Pasdeloup and with various European orchestras. He will be an important addition to the list of concert pianists in Boston.

BURMESTER GIVES RECITAL.

A violin recital was given in Symphony Hall, Tuesday evening, October 23, by Willy Burmester, with Franz Rupp as accompanist. The program included Beethoven's sonata

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Prof. Sig. Pisling (National Zeitung): "The great Cahier spread her contralto voice before us like a piece of wonderful brocade." —(The above notice refers to the Austrian Music Festival, Berlin, Summer, 1923.)

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MUSICAL COURIER

in E flat major for violin and piano; Paganini's concerto in D major and a group of pieces from Bach, Field, Beethoven, Hummel, Weber and Paganini, expertly arranged by Mr. Burmester. Mr. Rupp proved himself not only a splendid accompanist, but in numbers from Beethoven, Liszt and Chopin showed that he is also a pianist of uncommon abilities.

Mr. Burmester demonstrated that he is a violinist of superlative technical attainments. Thus, in music of display bravura, as in the Witches' Dance of Paganini with which he closed his program, Mr. Burmester is hardly to be surpassed. His tone is rich, his command of shading is noteworthy and he is a sensitive musician. An audience of fair size applauded Mr. Burmester warmly throughout the evening.

NEW SINGERS TO BE HEARD AT B. A. A. CONCERTS.

With the enterprise characteristic of the music committee at the Boston Athletic Association, the artists selected for appearance with the Boston Symphony Ensemble in the Sunday concerts there this season have, with the exception of Anne Roselle, not heretofore been heard in this city. The singers chosen and the dates on which they will appear are as follows: December 16, Suzanne Keener, of the Metropolitan Opera Company; January 13, Marina Campanari, of La Scala, Milan; February 10, Anne Roselle, of the San Carlo Company (by request); March 2, Thala Sabanieva, of the Metropolitan Opera Company; March 16, Ina Bourskaya, of the Metropolitan Opera Company.

FELIX FOX SOLOIST WITH BOSTON SYMPHONY.

Felix Fox, the eminent pianist will be heard again this season as soloist with the Boston Symphony Orchestra. He has been engaged for the concert of April 7 in Symphony Hall, Boston.

At his Boston recital on Thursday evening, November 1, he will play an unusually interesting program containing many novel pieces. Mr. Fox is under the management of Aaron Richmond, the Boston concert manager. J. C.



Answers to letters received in this department are published as promptly as possible. The large number of inquiries and the limitation of space are responsible for any delay. The letters are answered seriatim.

ABOUT CARUSO.

"I should appreciate the following information. When was Caruso born, where was he born, what was his favorite opera, what was his favorite aria? Thanking you in advance."

Caruso was born at Naples, February 25, 1873. In answer to what was his favorite opera and aria, Mr. Osgood, associate editor of the MUSICAL COURIER says: "As far as I know, and I was personally acquainted with Caruso, he never expressed a preference for any one particular opera. Without a doubt, the role in which the public liked to see him best was that of Canio in *I Pagliacci*. In all probability in the last years of his career his favorite opera was *La Juive*, because he was particularly proud of his character study, both in voice and action, of Eleazar in that opera. His favorite aria may well have been the *Una Fortiva Lagrima*, from *L'Elisir d'Amore*, which he sang with unapproachable art and which regularly won for him storms of applause greater than that evoked by any other aria in his later repertory." Mr. Osgood adds that this represents his personal opinions, but he is quite confident he is right.

PRINCIPAL OPERA HOUSES.

"I wonder if you could give me the names of say fifteen or twenty of the world's largest and foremost opera houses and theaters in which operas are performed exclusively, or mostly. Also the city and country in which each is located. Please arrange them in order of their size, that is, largest first, second largest, etc. Do you happen to know of any book with illustrations of foreign opera houses? I am a constant and enthusiastic reader of the MUSICAL COURIER."

Some of the principal opera houses of the world are: London—Covent Garden; Paris—Opéra and Opéra-Comique; Milan—La Scala; Rome—Costanzi; Naples—San Carlo; Bologna—Comunale; Berlin (Prussian)—State Opera; Dresden (Saxon)—State Opera; Munich (Bavarian)—State Opera; Frankfurt—City Opera; Brussels—Theater de la Monnaie; Buenos Aires—Colon; New York—Metropolitan; Chicago—Auditorium; Barcelona—Liceo; Madrid—Reale.

This is nearly a complete list of the principal opera houses of the world at which annual seasons are given. There are the national operas in the capitals of the Scandinavian countries and Holland, which are of less importance, except locally, since few, if any, of the great artists sing in the language of these countries. When completed (if ever) it is said that the Mexican National Opera House, which has been in process of construction for a great many years past, will be the largest and most modern opera house. Guatemala also had a very beautiful and modern opera house at its capital, which, however, was more or less injured by earthquake a few years ago.

The Information Bureau knows of no table in which you could get figures as to the exact size. For a long time La Scala was the largest opera house in the world, but without doubt, the Auditorium of Chicago, seating about 5,000, is today the largest auditorium where opera is regularly given.

There were fine imperial opera houses at Petrograd and Moscow. They are continuing under the direction of the Soviet government but can hardly be reckoned among the important international houses at present, as few, if any, foreign artists now sing there. An opera house in Petrograd was reported burned a few months ago. Whether it was the former Imperial Opera House, or the second opera house, called the Maryinsky Theater, was not reported.

There is no book in musical literature with illustrations of opera houses. Perhaps there is an architectural work containing some of them.

Guest Performances for Alice Gentle with Chicago Opera

It has been announced that, beginning in December, Alice Gentle will have some guest performances with the Chicago Civic Opera Company. This is an interesting piece of news as Miss Gentle has attracted considerable interest during the last few years because of the steady development in her art.

Elly Ney Has Reengagement in Buffalo

Following her New York recital at Aeolian Hall on Wednesday evening, November 7, Elly Ney will be heard in recital in Buffalo, N. Y., on November 12. Mme. Ney scored a great success in Buffalo last season and was reengaged for this year immediately after her recital.

John Openshaw Arrives

John Openshaw, distinguished English composer, is visiting in New York for several weeks. The sensational success of his latest song, *Love Sends a Little Gift of Roses*, has created a great deal of interest around the personality of the composer.

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NEW YORK CONCERTS

OCTOBER 22

Penelope Davies

It was an unusual program which Penelope Davies, mezzo-soprano, presented at her first recital at Town Hall, on the evening of October 22, for she grouped her selections under the headings Sea Songs, Pastoral, Dance Memories, Songs of Serenaders, and Evening and Morning Songs. "Miss Davies was an expressive singer, able to bring out the varied vein of her different groups," such was the verdict of the critic of the Tribune. According to H. C. Colles, in the Times, "There is a freshness of tone as well as an earnestness in her interpretation which is engaging." The American critic referred to her as a gifted mezzo-soprano with a pleasing command of style and attractive individuality. Paula Hegner furnished the accompaniments for Miss Davies.

Robert Perutz

Robert Perutz, Polish violinist, who concertized in his native Poland, Austria, Germany, Bohemia, and who toured South America in 1911-13, and also in 1920-21, made his American debut in a violin recital at Aeolian Hall on Monday evening, October 22, playing a program mainly consisting of unfamiliar works.

The audience was made up largely of his own countrymen, and they applauded Mr. Perutz' work sincerely. The program opened with sonata in D minor, op. 9, by Karol Szymanowski, which was followed by Szymanowski's Nocturne et Tarantelle, op. 28; Nocturne in F sharp minor, by Ludomir Rozycki, and Burlesque (dedicated to Robert Perutz), Adam Andjejowski. The sonata No. 12 (La Folia), Corelli-Thomson, was next heard, and then came a group comprising Siciliano, Bach; Menuetto, Millandre; Aria, Lotti; and Rigaudon, by Monsigny, and as his closing number, Paganini's I Palpiti.

Mr. Perutz plays with much abandon. He draws a big, broad and carrying tone. His style is free and unrestrained. Karol Lisznewski accompanied the soloist sympathetically.

The New York Tribune commented: "Mr. Perutz showed himself to be a violinist of some proficiency, able to manage the fireworks and produce a smooth tone, though not one of crystalline clearness." The New York Herald wrote: "He is a violinist of much accomplishment and authority. His tone is commendable and his intonation generally admirable. He enjoyed much success with his large audience." The New York Times, in speaking of Andjejowski's Burlesque (dedicated to the recitalist) said: "Mr. Perutz gave his selection with indications of a high type of technic, at times neglecting pitch in his enthusiasm, but always with a rich quality of tone." The New York American stated: "Mr. Perutz is to be commended for arranging a program of music, not worn threadbare by repetition."

Ignace Hilsberg

Ignace Hilsberg, a Polish pianist, made his American debut at Aeolian Hall on the afternoon of October 22 and created a generally favorable impression. He played an interesting and varied program, the major number being Chopin's Funeral March Sonata, while others were by Bach, Busoni, Scarlatti and Chopin (his nocturne in F major), and Debussy and Liszt.

As the Mail says: "Mr. Hilsberg was heard with particular pleasure in music that called for delicacy of touch and grace of phrasing"—which gives a very just impression of his art. But it is not to be supposed that he did not rise to heights of emotion, though deeply poetic by nature. The Sun states: "He proved himself a wholly competent and emphatic artist . . . and speaks further of his "undeniable technical capability, strength of wrists and fluency of fingers." Other papers speak in the same strain, confirming our own impression that Mr. Hilsberg is an artist of the first rank.

OCTOBER 23

Mitja Nikisch

No debut of this season has aroused, or is more likely to arouse, more interest than that of Mitja Nikisch, pianist, the only son of the late Arthur Nikisch. The elder Nikisch is still held in fond remembrance and admiration in this country from the days many, many years ago when he helped to make his own fame and that of the Boston Symphony Orchestra. It is a standing reproach to this country, in fact, that Arthur Nikisch was not one of our permanent conductors.

That the son had inherited a considerable portion of his father's musical nature was evident as soon as he began to play at Carnegie Hall, on Tuesday evening, October 23. Blond, young, with a good figure, he prepossesses one in his favor as soon as he appears on the stage. His seat at the piano is awkward. He sits very low, crouches, and plays with so low a wrist that he has to rise on the stool when he desires a fortissimo. Technic he has in plenty, though it is not of the brilliant, brittle virtuoso kind. He plays the most difficult passages without scrabbling, and without unnecessary movement to tell the eye of the listener that they are difficult. Economy of motion seems to be his motto.

So much for the outward aspect! Musically speaking, everything he does is sound and interesting. Just as there is in the mechanics of his playing an economy of motion, so there is from the musical side a certain economy of emotion. When he is five years older there will doubtless be a little more abandon to the impulses of the moment, a little less planning of the whole, a bit more warmth.

Beginning with the Chromatic Phantasy and Fugue, there was a decided color in the first and a fine clarity in the second. Then he played the Appassionata. It was a well balanced, well contrasted reading, vigorous in the initial movement, clear and beautifully colored in the second, dashing in the third. His second group was Chopin. It began with the C sharp minor nocturne—a work rarely played and not among the composer's best. Then came the A flat ballade, played under a nervous restraint which the young artist threw off thereafter, for the B flat minor mazurka

that followed it was charmingly done, the A flat waltz really a brilliant bit of work, and the Revolutionary Etude was massive and stirring. Hearty, insistent applause brought him back for a delightful rhythmic reading of the C sharp minor waltz. To finish with, there was the Liszt F minor etude, with its pearly-chromatics, the Liebestraum, and the twelfth rhapsody. Here Nikisch had thrown off all signs of nerves and gave impressive readings of all three. At the end, half the audience crowded down around the stage and he had to play encore after encore before his listeners were satisfied.

All in all, it was a most satisfactory introduction to America. Mitja Nikisch is already, at twenty-two, a very fine pianist. It will be surprising if, in five years more, he does not stand among the very great.

Calista Rogers

An English lyric soprano made her American debut in Town Hall, October 23, namely, Calista Rogers, a thorough musician and consummate artist. Her program was woven together with fine consideration for both variety and integrity. Some rare Elizabethan songs came first, composed by Philip Rosseter, John Dowland, and Francis Pilkington. Three arresting things of Pizzetti's followed the ensuing Mozart aria, and then there was a set of lieder by Franz and Schubert. The last group was old English type, revamped by John Ireland, Albert Spalding and Frank Bridge. Altogether an interesting and unusual fare, and well served by Miss Rogers. She has a light, flexible voice and uses it with grace and finish. All of her diction was understandable and all of her manner was likable. Andre Benoit was an excellent accompanist.

The Tribune said that "Miss Rogers gave the impression of considerable skill in interpretation." The Times said: "She put the music first in her thought, chose well, . . . and devoted herself to their expression."

Katharine Goodson

It was a tremendously admiring and warmly enthusiastic audience which greeted Katharine Goodson at her reappearance before New York concert goers and Aeolian Hall reverberated dynamically as finale after finale was received with an aftermath of delighted applause and encore followed upon encore.

Miss Goodson's technical, musical, and interpretative abilities are too well known here to need recapitulation in detail at this time. A review of her recital would be comprehensive enough if one were to say merely that she returns here with her powers unimpaired and indeed amplified what with her greater experience and larger maturity. She has broadened her style and refined her mechanism to the last degree. She now is an artist for whom no keyboard problems seem too great.

Unconventional was Miss Goodson's program, opening with two Schubert impromptus, played beautifully and soulfully. The big Schumann C major fantasia was done with impressive grasp, dramatic conception, and deep feeling in those episodes where emotion surcharged the music. All in all, nothing more majestic, convincing, or striking has been done by Miss Goodson in New York than her playing of the fantasia, a work that tests thoroughly the mettle of the interpreter as well as of the virtuoso.

Novelties abounded in the second part of the program, which called for Poème op. 32 No. 2, Scriabine; The Sea, Palmgren; Movement Perpetual, Poulen; Rhapsodie, C major, Dohnanyi; Arabesque, Frank Bridge; Fireflies, Arthur Hinton; Ragamuffin, John Ireland, and Hungarian Dance, Brahms. A wide variety of tonal, rhythmic, and stylistic nuances marked the delivery of the foregoing pieces, all of them atmospheric and insinuating. The Hinton morceaux is a charming conceit, piquant and clever, and

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it was tossed off with insouciant brilliancy by the fleet fingered player.

Chopin's B minor sonata constituted the closing number, and received a magnificent performance, tender, passionate, thrilling, as the mood of each episode required.

Such piano art as Miss Goodson's is not heard frequently in our concert halls and therefore it is a pity—considered from a selfish American standpoint—that she still makes her home in her native England and does not become one of our own resident band of great pianists. Maybe a few more such successes as Miss Goodson scored last week might induce her to move her lares and penates to Yankee-land and induce talented husband Arthur Hinton to do likewise.

OCTOBER 24

Myra Hess

In no uncertain manner did the audience at Aeolian Hall, Wednesday evening, October 24, welcome back Myra Hess, the brilliant young English pianist, who, through her concerts in New York for the past two seasons, has won for herself an enviable place as a real personality in the musical world.

Miss Hess' personal magnetism, her charm and simplicity of manner, her unaffectedness and sincerity of purpose, place her at once in rapport with her hearers. One does not listen to her in a critical attitude but settles down comfortably to a full enjoyment of what this artist has to offer. And that is much, for she is a thorough musician, one of intelligence and sensitiveness, with a wide range of expression. Her technical equipment, while remarkable, is never used for display, but, on the contrary, is always subservient to the spirit of the composition. In interpretation Miss Hess has strong dramatic feeling, emotion well controlled and sympathy with the composer's intentions. She has the rare art of giving attention to all the details of the composition—playing with finesse—without losing the dramatic significance and the coherence of the whole. Besides an exquisite tone, she has a sensitive regard for nuance and phrasing. She not only distinguishes between fortés and pianos but has many degrees of each. It is a pleasure to hear one whose delicate pianissimos are well planned and audible and who understands how to grade effectively from mezzo forte to fortissimo.

Three B's made up Miss Hess' program, but this time it was Bach, Beethoven and Bax. However, Brahms figured in the encores. Four preludes and fugues by Bach, from Book 1, did not seem like so many exercises, as they are apt to be in the hands of many pianists, but were interpreted with true insight into the spirit of each and with clarity of expression. The performance of the Beethoven sonata, op. 110, one perhaps more difficult to make interesting than most of the master's sonatas, was inspiring.

The novelty on the program was the concluding number, a sonata by the Irish composer, Arnold Bax, which was new to New York. This sonata in F sharp minor, in one movement, was first written in Russia in 1910 and was revised in 1917. It savors strongly of the Russian element and the work as a whole is original and impressive. It is written in rather a free form, with an interesting theme elaborately developed. There are many stormy passages and toward the close a bell-like theme intensifies the dramatic effect. Miss Hess gave a brilliant rendition of the sonata, playing with energy, passionate sweep and a true grasp of content.

Prominent musicians were noted among the audience who remained with critics and others to hear the encores at the close of the program, which included a delightful Scarlatti number exquisitely played, Debussy's Menestrels given with charm and humor, a Brahms waltz and a Chopin waltz.

Deems Taylor paid a tribute in the World to Miss Hess, thus: "For Miss Hess has a curious power to lull the critical faculties. People are fond of saying that 'she plays like a woman,' and that fact explains the charm of her playing. We think her playing is good enough not to be tagged with any gender. She plays like a musician and an artist."

Paul Althouse and Arthur Middleton

Three splendid artists united their efforts on Wednesday evening, October 24, at Carnegie Hall and gave one of the finest entertainments heard here in some time. They were: Paul Althouse, tenor; Arthur Middleton, baritone, both formerly of the Metropolitan Opera Company, assisted by Rudolph Gruen at the piano. The large audience gave them a warm welcome and demanded many encores so much did they appreciate the voice, style and interpretative ability of Messrs. Althouse and Middleton and the fine accompaniments of Mr. Gruen. Although the program was fairly long, not once did it lag and there was plenty of variety. The list of numbers began and ended with a duet, the opening one being the popular Solenne in Quest' ora, from La Forza del Destino, and the other, scene and duet, first act of Faust, Gounod, which was admirably given. The singers' voices blended unusually well and they seem to work together in complete understanding, which, perhaps, is due to their many joint recitals in the past.

Mr. Middleton in the best of voice again revealed all the qualifications that mark him the artist that he is. Possessing a superb organ, over which he is the master, he is able to do all kinds of things with his voice. His breath control is excellent and he can sing the softest pianissimo with little effort, while in the more dramatic passages he is most convincing. His diction is flawless and he has a fine style and gets the most out of every phrase, making his audience enjoy even the minutest detail. The recitative, From the Rage of the Tempest, and aria, Hear Me, Ye Winds and Waves, Handel, proved admirable vehicles for Mr. Middleton, and three songs by Schubert—Der Wanderer, Der Leiermann and Der Erlkonig—completely won the audience and brought an encore. These were beautifully sung, as were also the contrasting Salt Water Ballads by Keel. A high light on the program was one of his encores—The Bellman, by Cecil Forsyth.

Paul Althouse has not been heard in a recital of songs in New York for some time and the growth and development of his art were remarked upon by many. Although the tenor has always had a fine voice, it has taken on more power and richness and he sings with great ease. His top notes are produced without force—which is quite refreshing these days—and he has a special gift for interpretation. His phrasing is good and he impresses one as being an artist who does not stand still, but is constantly forging ahead.

His work in the Faust number made one wonder why he is not doing operatic singing, for although he is a popular concert artist, he is also well equipped for opera. His French group included Adieu, Hahn; Les Roses d'Ispahan, Faure, and Le Chevalier Belle-Etoile, Holmes. These were well liked and he was obliged to sing an encore. In the recitative and aria from Joseph en Egypte, De Meul, he did some beautiful singing, and his final group, The Phantasm Ships (Gruen), O Mother Earth (Thorley), and The Great Awakening (A. Walter Kramer), aroused much appreciation and applause for the singer. One of the best things that he did, however, was an encore, The Blind Ploughman, which was done with beauty of tone and depth of feeling.

Mr. Gruen furnished fine accompaniments for the singers and came in for his share of the honors. His song was also well liked. It is to be hoped that these artists—a striking combination—will be heard here soon again. Others could follow their example.

Nana Genovese

On Wednesday evening, October 24, a good sized audience gathered in the Town Hall to greet Nana Genovese in a song recital at which she had the assistance of Michael Anselmo, violinist, and Maestro A. Bimboni, at the piano. Prior to the concert the audience's indulgence was asked for from the stage owing to the fact that the singer was unfortunately suffering from a heavy cold. Mme. Genovese, looking attractive, naturally could not do justice to herself under the circumstances, but as the program progressed she gave evidence of a voice of pleasing quality, especially in the middle and upper registers, which she used with taste. Moreover, she sang with feeling and showed that she is a serious worker. One should like to hear her under normal circumstances. The audience was warm in its applause.

Mme. Genovese's program follows: Lungi dal caro bene, Secci; Al dolce guidami (Anna Bolena), Donizetti; Quella fiamma che m'accende, Marcello; Heart to Heart, J. P. Dunn; The Voice, C. Warford; The Pine Tree, Mary Turner Salter; Charity, R. Hageman; The Great Awakening, W. Kramer; Tanto c'è pericolo ch'io vi lasci (Rispetto), Wolf-Ferrari; Io son l'umile ancilla (from Adriana Leocourte), Cilea, and Portami lassu, Tirindelli.

Michael Anselmo made a good impression in his selections. A word of praise is also in order for Maestro Bimboni, who furnished sympathetic accompaniments at the piano for both artists.

OCTOBER 25

New York Philharmonic Society

Conductor Van Hoogstraten opened the new season of the Philharmonic Society in its home town with a diversified and very interesting program consisting of Bach's Brandenburg concerto No. 3, Brahms' symphony in F, the nocturne and scherzo from Mendelssohn's Midsummer Night's Dream, Debussy's Fêtes and Tschaikowsky's Italian Caprice.

Carnegie Hall was well filled with a sympathetic audience and the large success of the evening augured well for the rest of the Philharmonic concerts here this winter.

There are some purists who might object to the program set up by Van Hoogstraten, but the fact remains that it seemed to meet with great popular response and to the mind of the present reviewer it is more important to please a large public at symphony concerts than to try to satisfy the rarefied ethical demands of fastidious music critics and fanatics on the subject of what they term "classical" programs.

The orchestra is in splendid shape and gave a fine account of itself both as to tone and technic. Its phrasing was plastic and its attack accurate. Van Hoogstraten did not reveal any revolutionary tendencies either in interpretation or method of performance, but everything he did showed good taste, musical understanding and competent handling of the baton. The letter of the score was observed very strictly in the Bach and Brahms numbers, a fact which must

have pleased the ultra-purists exceedingly. In the lighter number of the second part of the program much spirit and brilliancy were in evidence and the result was a large degree of enjoyment for the listeners. Applause was frequent and warm during the evening, and the leader and his men must have felt that they had made a very satisfactory beginning of their season. Many prominent New York and visiting musicians were in the audience.

Ukrainian National Chorus

The Ukrainian National Chorus, which made its bow to America last season, gave four concerts at the Town Hall on successive evenings, beginning Thursday, October 25. The singing of the chorus was fully discussed in these columns when it first appeared here. This season it is quite up to the standard it set for itself. There is the same remarkable precision and the tone quality of the women's section seems mellow and softer than last season.

Of particular interest was a group of American songs included in each program. In this is a fine arrangement of Foster's Old Folks at Home and a delightfully humorous one of his O, Susanna. Harry Burleigh's Southern Lullaby was sung in an excellent arrangement, but the one of Dett's Listen to the Lambs was less effective. All these arrangements are by Prof. Alexander Koschitz, leader of this quite extraordinary chorus.

M. Louetta Chatman

M. Louetta Chatman, soprano, gave a recital on the evening of October 25, to a large sized audience chiefly comprised of her own people. Mrs. Chatman is a North Virginia Negress and the first of her race to be trained by a Negro teacher, Wilson Lamb. Mrs. Chatman has a voice of natural beauty, clear, expressive tonal quality, and excellent interpretive ability. Particularly in the less complex melodies she appeared completely at ease.

Her program began with the Handel selection, O Sleep, Why Dost Thou Leave Me, and she completed the group with Rubinstein's I Feel Thy Breath Blow Round Me, Bayly's I'd Be a Butterfly (which she sang unusually well), and Korsakoff's interesting number from the fairy opera Snegurochka, Sylvan Roundelay. The second group was made up of Dell' Acqua's Chanson Provencal, and Je Suis Titania from Mignon. The last half of the program, however, was decidedly more appreciated by her hearers. Nobody Knows de Trouble I've Seen, and By an' By, both compositions by Burleigh, and two numbers by Reddick and William Arms Fisher, received a most enthusiastic reception. The recital was concluded with Queen of Night, Mozart; Carnival of Venice, Benedict, and Thou Brilliant Bird, David.

The newspapers said many things in favor of Mrs. Chatman's singing. Said the Tribune: "In long-drawn, plaintive spirituals, such as Nobody Knows de Trouble I've Seen, Mrs. Chatman seemed distinctly at home; her voice developed greater strength, with a clear, expressive tone."

Said the Times: "Her first song was Handel's O Sleep, Why Dost Thou Leave Me, in which she showed to good effect the natural beauty of her voice and a pleasant manner of singing. The lively spirit of some of her first songs was lost in the group of Negro spirituals which came later. These she pondered over, and devoted herself to tone production more than sympathetic interpretation."

OCTOBER 26

Bronislaw Huberman

Before a large and demonstrative audience, Bronislaw Huberman gave his first New York recital at Carnegie Hall, on Friday evening, October 26. His program comprised the Bach E major concerto, with the accompaniment of a string orchestra, which was played with real musical insight and depth of feeling.

The novelty on the program was Tansman's sonata in D major, which was played for the first time in America. Alexander Tansman is a Polish composer and was one of the rivals in a contest established not long ago by the Polish Government. There were three prize-winning works and

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But it is not the Boulevard: it is whither it winds its way. And where does it wind? Past the life of the City, into the fields that are green with NEW Life; sweeping the Carpet of Poppy and the Rugs of Lupin, to the Foothills that Flame with much Purple and Gold. It is June and California!

No. 2—TO A COMEDIAN

What a debt we owe to you who make us laugh at the Stings of Life! Throughout all Ages you have played your Part. You Jester, you Court Fool, and now you Humorist of the Screen with your Bag of Merry Tricks and your Art. You make not a Jeaf OF LIFE, but a Jeaf WITH LIFE, and it is well! I greet you!

No. 3—TWILIGHT AT SYCAMORE NOOK

My California! My Hollywood! In my Nook I sit at Twilight. The waxing moon steals over the hill of holly and sage and sets alight my tall Tapers of Yucca. Under those "Candles of the Lord." Under my Sycamores, the raucous tree-toad chants his Ave to the night and the gentle cricket lulls me to rest.

No. 4—EASTER DAWN IN HOLLYWOOD BOWL

One gigantic Group Soul! My people! My America! Assembled there in the eternal unquenchable Spirit of Democracy—to celebrate the Symbol of Eternal Life—an annual homage of THE WHITE CHRIST.

It is dark. The curtains of fog embray the Bowl like a winding sheet, but for the moment, for, as it lifts, the Dawn stirs faintly above the Bowl's Eastern rim. And now the People praising God in Song!

The great orchestra with its own tribute to the Dawn.

You pleasure-mad people, with your blind worship of Him who is risen. And your praise of Your Country!

At its height the realization that it is Day.

The unconscious return to the Care-free Spirit of The Times.

The crowd wheeling homeward for its Modern Holiday. Perhaps again to its madness! On Easter? Yes, on Easter, but in that Easter Dawn who knows but that some White Shaft of Light has crossed a Waiting Soul?

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MUSICAL COURIER

November 1, 1923

when the envelopes were opened, Mr. Tansman was found to be the triumphant one. His sonata is dedicated to Mr. Huberman, who has presented it in Paris, Amsterdam and London. The reading he gave to it was one of vital energy, and linked closely together with stability, and a style of refinement all his own. It was most effective in the Melodie Slave, for which Mr. Huberman was warmly received.

The artist also gave Lalo's Symphonic Espagnole, which is very familiar on violin programs. He interpreted this with sensational feeling, and added true musicianship, warmth, poise and dignity. Mr. Huberman has a remarkable facile hand and extraordinary technical powers, which he revealed in all his playing. After four movements of the Lalo number there came three of Mr. Huberman's transcriptions, also played for the first time in America; Debussy's En Bateau, Cortege and Menuet, and a Chopin waltz which had to be repeated. These were played with his usual delight and charm, and Mr. Huberman proved to be an expert in the art of transcriptions. Paganini's Campanella closed the program. At the end there assembled the usual gathering of music lovers around the platform and they refused to leave Carnegie Hall until the artist added encores. And so Mr. Huberman did, giving them a Chopin nocturne and a shorter number. He was worthy of the ovation he received.

Special mention must be made of Siegfried Schulze, who proved himself a most capable and sympathetic accompanist.

Greenna Bennett, in the American, said in part: "Mr. Huberman's reading was enlightening and stimulating. His performance combined romantic fire with majesty, earnestness and style that was the essence of refinement." The New York Tribune remarked: "Mr. Huberman has become well known here in recent seasons and, as usual, played with masterful technic and accuracy last night." Deems Taylor, in the World, commented: "Mr. Huberman played exceedingly well, with much rhythmic zest and a sort of angry beauty of tone that was immensely effective. And whatever be the shortcomings of the music, the violinist deserves gratitude for his enterprise in presenting something that has not already been played to death."

Francis Moore

An interesting program was offered by Francis Moore at his first recital of the season at Aeolian Hall, Friday evening, October 26. This young American pianist, who has already won favor in his concerts of previous seasons, had a very enthusiastic audience which appreciated his artistic endeavors. Mr. Moore is a sincere musician who is always intent on conveying the spirit of a composition rather than one who delights in displaying technic for technic's sake. However, his expression of ideas and emotions is not limited by technical equipment. On the contrary, it is such as to command intense respect and admiration, but this artist takes such evident joy and pleasure in his playing and is so absorbed in sincere interpretation that the means to the end does not concern him directly at the time.

As has been noted before, his playing is marked by accuracy, keen rhythmical feeling and polish of style, but this year he has added to that a broader feeling for interpretation. Two delightful pieces of the old style began his program—Seeböck's Minuet à l'antico and Friedmann's arrangement of Gluck's Ballet of the Happy Hours. The Bach-Liszt fantasy and fugue in G minor was rendered with excellent clarity of musical outline and fluency of execution. In the Brahms sonata, op. 2, Mr. Moore painted some lovely pictures. The andante was particularly beautiful, played with a fine singing tone, and much feeling. He also attained an effective climax in the last movement. Six etudes by Chopin included the rippling G sharp minor one in thirds and the Butterfly etude, which was tossed off with such ease, delicacy and charm that it won a repetition. The closing group consisted of Scott's etude, op. 64, No. 2, played with delightful spontaneity; Paderewski's nocturne in B flat, and the Delibes-Dohnanyi waltz, from the ballet, Naila, which had a brilliant rendition.

The critic of the World said of Mr. Moore's performance: "In the interlocking directorate of the arts, where architecture is frozen music, music—such as was furnished last evening by Francis Moore at his piano recital at Aeolian Hall—was nothing so much as it was painting for the ear. Mr. Moore has more colors on his palette than any but an expert can catalog." And later in his review the same critic added: "Mr. Moore has the happy gift of spontaneity in his work; for he plays with such a joy of playing as is evidenced in all too few recitalists."

OCTOBER 27

Josef Hofmann

Josef Hofmann began his season in New York with a recital at Carnegie Hall on Saturday afternoon, October 27.

His program had the Beethoven op. 110 for its first number, followed by a Vecchio Menuetto of Sgambati, Weber's Perpetuum Mobile, the Schubert Wanderer Fantasie, and a group which contained numbers by Cui, Poldini, Liadoff, a brilliant Valse Phantastique by some one whose pseudonym is Edna Woods, and who, Mr. Hofmann was careful to explain in an advance statement, is not the same composer as Dvorsky, whose The Sanctuary was played, and who is no other than Josef Hofmann himself. In other words, Josef Hofmann did not write the waltz by "Edna Woods."

Mr. Hofmann has been a master of the keyboard ever since he was a boy. He still is that and he has also become a supreme master of style. Only to hear the first group was to realize that, in the contrast between the late Beethoven sonata, the Sgambati imitation of an early Italian dance form, and the Weber virtuoso piece. Even Mr. Hofmann's skillful analysis and careful depiction could not keep the Wanderer Fantasia from seeming too long. But in the smaller pieces there was that same ineffable charm that always compels the pianist—as it did this time—to play not one encore or two at the end of his program, but an whole group of them.

Ossip Gabrilowitsch

Ossip Gabrilowitsch gave his first recital of the season at Aeolian Hall on Saturday afternoon, October 27. Mr. Gabrilowitsch is a prime favorite with New York concertgoers and the hall was full, as it always is when he plays.

He began—as two other pianists had in the same week—with the Bach chromatic fantasy and fugue, giving a noble exposition of the masterpiece; then came the very first Beethoven sonata, F minor, op. 2, No. 1, played with the same care and musicianship that the artist would bestow upon one of the giants at the other end of the list. Next came a Chopin group, with the G minor ballade for the big number.

If there is anything lovelier than Mr. Gabrilowitsch's tone in legato and his sustained phrasing in Chopin, one would be hard put to find it. For the final group he played a melody and a Caprice-burlesque by himself, the latter especially attractive, a Glazounoff Gavotte and Percy Grainger's Shepherd's Hey, one of the jolliest pieces ever written for piano. Then there came the usual encores, including a brilliant performance of one of the Chopin A flat waltzes, which was one of the finest bits of the afternoon.

Sascha Jacobsen

Sascha Jacobsen, violinist, gave the first New York recital he has played in several seasons at Carnegie Hall on Saturday evening, October 27. Mr. Jacobsen proved years ago that, born and entirely educated musically in this country, he was quite the equal of most of the foreign violinists who have come to us in recent years, an artist of the first rank. He sustained this reputation on Saturday evening.

His program began with an attractive sonata by Sigmund Stojowski, a work full of melodiousness, refreshing after so much of the ugly, angular striving of most new sonatas today. Next came the familiar Saint-Saëns B minor concerto, so well played that one longed for the French master's fine orchestration to support the artist—though this is no reflection upon the excellent accompanying of Harry Kaufman, who did his best to make the piano part colorful and suggestive. In the final group the concert giver's capital arrangement of Mischa Levitzki's waltz in A flat and Godowsky's Perpetuum Mobile particularly stood out, while the program ended with a brilliant performance of two brilliant Sarasate numbers. Mr. Jacobsen has retained all that technical mastery, colorful tone and solid musicianship which made his playing notable before. A large audience was enthusiastic enough to demand several extra numbers.

Hanna Van Vollenhoven

An interesting program was offered by Hanna Van Vollenhoven, pianist and composer, at her Aeolian Hall recital Saturday evening, October 27. Her opening number was Liszt's Harmonies du Soir, the rendition of which at once revealed this young artist as a musician of poetic and sensitive feeling. She plays with a caressing touch and puts herself entirely into the spirit of the composition she is playing. She has real musical feeling, an evident love for and joy in her art, and sincerity of purpose. A Chopin group included a nocturne, two mazurkas, a waltz and the G minor ballade. Her interpretations of the mazurkas were especially appealing; there was a polish of phrasing and nuance, beautiful tonal coloring and a certain tenderness which many pianists miss in their reading of the Chopin mazurka. Three Debussy numbers—Jardins Sous la Pluie, La Fille aux Cheveux de Lin and Poissons d'Or—were rendered with delightful charm and style. There was evidenced an ability to portray moods, and the delicacy of the first number was especially pleasing.

Miss Van Vollenhoven's own arrangement of two old Netherland folk songs—There Was a Maiden and The

Rabbit—proved interesting and showed good workmanship. The latter so took the fancy of the audience that it had to be repeated. One of Miss Van Vollenhoven's own compositions followed, Mon Reve, which is in waltz time and has a melodious appeal.

MacDowell's smaller works deserve more frequent hearing, and Miss Van Vollenhoven proved through her playing of his From Uncle Remus, with its delicious humor, that they can be placed successfully on a concert program. Chabrier's Habanera, played with rhythmic feeling, and Albeniz' El Albaicin, from Iberia, which had vivid Spanish coloring, concluded a well arranged program, of unbroken material.

Miss Van Vollenhoven had a friendly audience which received each number with enthusiastic applause and called for encores at the end.

OCTOBER 28

Sophie Braslau

Sophie Braslau attracted a very large audience to her song recital in Carnegie Hall on Sunday afternoon, October 28, this being her first appearance in the metropolis in two years. The singer, who was in excellent voice, charmed her hearers by her finished art.

Her program comprised Cantata for one voice, O Come to Me Beloved, Bassani; Furibondo, Handel; Der Doppelgänger, Liebesbotschaft and Die Almacht, Schubert; Londonderry Air, Irish, Arranged by Bibb; The Lover's Curse, Old Irish; Send Me a Lover, St. Valentine, Old English; Sometimes I Feel Like a Motherless Child, Spiritual, Burleigh; La Sieste, Belgian, and Rantan' Robin, Scotch, Arranged by Deems Taylor; Night, Rubinstein; Chant Indoue, Rimsky-Korsakoff; O, Do Not Leave Me, Rachmaninoff; Nocturne, Sibella; Cradle Song, Iljinsky-Knox; A Song of Thanksgiving, Frances Allitsen.

On the last group, the Cradle Song, by Iljinsky-Knox, made a strong appeal and won the approval of the listeners. Her rich, resonant and clear tones aroused the audience to heights of enthusiasm bordering on an ovation. She was recalled innumerable times and received many beautiful floral tributes and recalls galore. In addition to her long and interesting program she was obliged to give six encores.

Ethel Cave-Cole accompanied the singer sympathetically.

Paul Kochanski

Paul Kochanski, who, since his advent on the American concert stage two years ago, proved himself an outstanding light in musically violin playing, gave his first New York recital this season in Aeolian Hall on the afternoon of Sunday, October 28, when he again charmed a big audience by his finished work. His exquisite and luscious tone, reliable technic, and impeccable intonation stirred the audience to great enthusiasm.

His program opened with a dignified rendition of Vivaldi's A minor concerto, arranged by Nachez, with piano accompaniment by A. Siloti. This was followed by a delightful reading of three Bach numbers—adagio, C minor; allegro, adagio ma non troppo, and Præludium in E major. Group III contained Chopin's nocturne, op. 62, No. 1, and mazurka, op. 6, No. 3 (both arranged by Mr. Kochanski), as well as Vocalise, Rachmaninoff (arranged by Mr. Press), and Sarasate's Jota Aragonesa. The closing group comprised Hebrew melody, Achron; valse in A major, Brahms-Hochstein, and Paganini's Campanella, arranged by Mr. Kochanski. This last number, as arranged by the concert giver, abounds in manifold technical difficulties which Mr. Kochanski overcame with apparent ease. He was obliged to add four encores.

Josef Kochanski, who was at the piano, rendered sympathetic accompaniments.

The New York Tribune says in part: "Mr. Kochanski, as before, showed a thorough mastery of tone and technic—a smooth, full tone, generally faring well in those technical complexities in which many a tone becomes rough or clouded—while his technical skill hardly needs to be enlarged upon anew. The New York Herald stated: "His playing had its customary fine tone and clarity of style." The New York Times remarked: "He plays with an ingratiating sincerity and unaffectedness, directly preoccupied with the music and not at all with personal display. It was sympathetic music making such as has won sincere liking before now."

Mary Mellish to Sing in Hartford

Mary Mellish, Metropolitan soprano, has been engaged by the well known Hartford (Conn.) Oratorio Society for a performance of Carl Busch's Four Winds and a miscellaneous concert program on January 15 next.

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Samuel Calvin to Tour in Classic

Samuel Calvin, an artist pupil of Franklin Riker, has been engaged to appear in vaudeville in the classic in which he appeared with success in the Elks' Frolic in Philadelphia.



SAMUEL CALVIN

In commenting on Mr. Calvin's appearance in the Frolic, the Quaker Elk Magazine stated: "Mr. Calvin's fine contribution to the performance, especially his work as soloist and with the trio, marked him as exceptionally well gifted." "A pleasing baritone voice," "A fine program of sterling numbers," "An excellent tenor voice"—these are but a few phrases from press notices received by the singer while on tour. After an appearance at Proctor's Fifty-eighth Street Theater, one critic wrote: "Mr. Calvin's voice is rich, melodious and has sufficient range; his appearance and manner are good." Viola Klaiss is Mr. Calvin's accompanist, and an excellent one she is too, to judge by the fine press notices she has received.

CINCINNATI NOTES

Cincinnati, October 28.—This will mark the opening week for big events in musical things here. There were special services and a fine musical program enjoyed at St. Peter's Cathedral, on October 21, when the one hundredth anniversary of the founding of the diocese of Cincinnati was celebrated. The music was a feature, and for this occasion a large choir of men and boys, under the direction of John J. Fehring, made up of the choirs of the Cathedral and St. Joseph's Orphanage, rendered a fine program.

On October 23, when the new St. Mary Seminary was dedicated, a new Mass, dedicated to Archbishop Moeller, and composed by Dr. J. Lewis Browne, former conductor of the Atlanta Symphony Orchestra, was sung by the entire seminarian chorus. Dr. Browne presided at the organ, and much praise was given to the new composition. A new \$10,000-organ has just been installed in the Seminary. The director of the music was John J. Fehring.

The Norwood Musical Club presented a delightful program on October 23, at the Norwood Public Library. It was made up of numbers composed before 1800 and after 1900, and proved a very novel and enjoyable entertainment.

The Zion Evangelical Church, at Lawrenceburg, Ind., celebrated its diamond jubilee on October 7. In honor of the occasion, Charles Gray, of the Cincinnati Conservatory of Music faculty; Clifford Cunard, pupil of Dan Beddoe, and Ralph Lyford rendered the program. W. W.

Fraternal Association of Musicians' Concert

The Fraternal Association of Musicians, of which George Edward Shea is president, gave its first concert of the season on Tuesday evening, October 23, in the Ceremonial Hall, Ethical Culture Building. Those who braved the terrific storm were well repaid, as the concert proved to be highly interesting and of unusual excellence.

The program, which was a very fine one, comprised solos by Alice Ralph Wood, soprano; Matilde Jones, piano, and Giuseppe Adami, violin.

Matilde Jones, an artist-pupil of Edwin Hughes, opened the program with four Debussy numbers, Arabesque in E major, Reflets dans l'eau, Prelude and Danse. She later was heard in a group comprising Rachmaninoff's prelude op. 32, No. 10; two MacDowell numbers, Novelette and Elfindance, as well as a brilliant paraphrase on Strauss' Wiener Blut Waltz by her teacher, Edwin Hughes.

Miss Jones created an excellent impression. She has already attained heights in the art of piano playing which entitle her to recognition and respect. Her performance was colorful and revealed individuality, repose and musicianship.

Mrs. Wood sang Un bel di vedremo from Madame Butterfly, Harriet Ware's Iris and By the Fountain, as well as Dawn, by Curran. Her voice is one of much beauty and charm, and her interpretations were highly artistic.

Signor Adami played Tartini's G minor sonata with artistic finish, and later gave a group containing The Aria di stile antico, Donaudy; Rondinetto, Cui; Ballet (on a theme by Gluck), Manen, and Spanish dance by Sarasate. This young violinist possesses a tone of great beauty and carrying power. His intonation is reliable and his delivery free from restraint. His playing likewise won approval. Each of the three artists gave two encores. A word of praise is due the two accompanists, Irma Horst Correll and Enrico

Barraga; the former accompanied the vocal numbers of Mrs. Wood, and the latter the violin selections of Signor Adami.

May Korb Wins Success as Gretel

May Korb scored a triumph when she appeared as Gretel in Hansel and Gretel with the San Carlo Opera Company at the Century Theater on the afternoon of October 20. This was her first appearance in that role on any stage, and as she took the part on short notice her success is worthy of special mention. Miss Korb, however, has appeared in opera before, and won well deserved commendation for the talent shown in that direction. The accompanying photograph shows her as Olympia in The Tales of Hoffmann.

In reviewing the performance of Hansel and Gretel the New York critics all had a word of praise for the charming young singer. The Times stated: "May Korb sang with ease and charm of manner the part of Gretel." It was the opinion of the Herald critic that "Miss Korb, cast for two lesser roles, very creditably sang the Gretel at the last hour's notice." According to the Tribune: "May Korb, a young soprano from New Jersey, who had fared well in a Stadium debut in 1922 and an Aeolian Hall appearance that fall, was a pleasing Gretel in the Humperdinck opera, singing with good diction in a light but clear voice." That Fortune Gallo was thoroughly satisfied with Miss Korb's interpretation of the role is evidenced by the fact that he immediately engaged her for appearances in that same opera in Philadelphia and Boston.

Mozart Society Resumes

The New York Mozart Society, Mrs. Noble McConnell founder and president, resumed rehearsals early in October, under Richard T. Percy, with a full assemblage of singers. Music by American composers is under preparation for the first evening concert. At the rehearsal of October 27, Edith Ebert, soprano (a singing member), was heard during intermission in Caro Selva and a waltz-song, and the seven choral members chosen to act as ushers at the musicale were entertained by the president at luncheon. Saturday, November 3, at eleven o'clock, Suzanne Keener, soprano, and Nyiregyhazi, pianist, will be heard at the first Morning Muscale, followed by the usual collation, moving picture, and dancing. Mrs. Jennie H. Sinclair, Lillian Schwoerer, Mrs. Owen J. McWilliams, Mrs. William M. Haradon and Mrs. Edward O. Challenger have all given recent affairs in honor of President McConnell.

Nichavo Growing in Popularity

Mano-Zucca's song Nichavo (Nothing Matters) is rapidly becoming one of the leading American songs. Recently John Charles Thomas sang it at Albert Hall, London, with tremendous success, likewise at his New York recital a week ago Sunday. Laurence Leonard also scored with it at his London recital, and Edwin Swain sang it in Hightstown recently. A number of artists will program it this season.

Waldo and Salzedo in Recital

The New York League of Advertising Women will present in recital Helen Waldo, contralto, and Carlos Salzedo, harpist, at the Hotel Waldorf-Astoria on Monday evening, November 5.

Charles Hart for Chicago Opera

Anthony Bagarozy announces that Charles Hart, a young American tenor, has been engaged by the Chicago Opera to create the tenor role in the revival this season of Königsberger's Polish Singing Society Gives Concert

The Polish Singing Society, Echo, celebrated its twentieth anniversary with a concert and dance on Saturday evening,

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October 20. This society is one of the largest of its kind in the eastern States.

Another Nikola Zan Pupil Engaged

James I. Johnson, a pupil of Nikola Zan, has been engaged to sing the principal tenor roles in Gilbert and Sullivan operas with De Wolf Hopper Company. This is the



MAY KORB
as Olympia in *The Tales of Hoffmann*.



JAMES I. JOHNSON

third of Mr. Zan's pupils to enter the profession in the last three months. Hortense Jones, mezzo soprano, sang Amneris in Aida and Azucena in Il Trovatore with fine success as a member of the De Feo Opera Company in Baltimore this summer, and Joseph Gatitic, tenor, is in vaudeville with an operatic act.

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STEINWAY PIANO

DANIEL

Scores in New York Debut at Carnegie Hall, Oct. 23, 1923

The highest tribute one can pay to Arthur Nikisch's son is to remark that it was worth while going to Carnegie Hall through last night's inundation to hear him. The proper thing to say about here is that he is worthy of the great name he bears and as a matter of fact he is. The vivid personal quality of his playing, however, and its stimulating vitality make him a figure to be watched. His audience, which was frankly curious, waxed increasingly enthusiastic and recalled him many times.

—Deems Taylor in the *New York World*, October 24, 1923.

Mr. Nikisch is young and full of "temperament," but he has besides temperament great acquirements as a pianist, a musical nature and high aspirations as an artist. He has of course the highly developed technique that is a matter of course in pianists of this day. He has great strength that he knows when not to use. There is a certain intensity of expression in his playing that is deeply engrossing, a deep preoccupation with the music in hand. There is a communicating warmth and a frequent burning impetuosity.

—Richard Aldrich in the *N. Y. Times*, October 24, 1923.

He has continence and repose. He has strong and agile fingers and a splendid range of tone. But what is best of all is that his readings of the classics revealed largeness of grasp, general soundness of view, careful even anxious preparation of details and, permeating all, a virile musical mind. The advent of young Nikisch seems likely to prove to be one of the stimulating contributions to an extraordinarily busy season.—W. J. Henderson in the *N. Y. Herald*, October 24, 1923.

He is altogether delightful to listen to, for he is utterly and refreshingly unsentimental; he could never cloy one, he could never bore one—his tact and his aesthetic self-restraint are manifest in every note he plays.

—Lawrence Gilman in the *N. Y. Tribune*, October 24, 1923.

Mr. Nikisch is the son of the celebrated conductor Arthur Nikisch, and his performance proved not only the truth of inherited talent, but also that he is the possessor of skill that emanates from individuality and a first hand appreciation of the message of the masters of composition. His Bach was executed with magnificent sweep, vigor and nervous energy.

—Grena Bennett in the *N. Y. American*, October 24, 1923.

His Bach was remarkable for its poise, its control. There was no question but that this pianist was a personality. He has indisputable technic and he can phrase and the keyboard under his eloquent fingers is no mere dispenser of noise. His first New York audience applauded him rapturously. He certainly will be heard here often in the future.

—Pitts Sanborn in the *New York Mail*, October 24, 1923.

The dramatic thing in a reviewer's life is the next corner. The talent of the new generation turns it, bursts upon him and he has the thrill of a new adventure. That was this reviewer's experience last night in Carnegie Hall. This place of innumerable drab evenings suddenly became the house of dreams, for a new and a great evocation of wonderful things was taking place in it. The magician was a pianist, and he made music that made you forget the raging rain you had battled with, and would battle with again, outside; made you forget the dozen major and minor botherations of the day; made you forget the lady beside you—or made you remember her the more keenly. He upraised beauty inside your emotional inwards, and touched electrically that sometimes faltering conviction that this, after all, is the finest experience life holds. The pianist was Mitja Nikisch, son of Arthur Nikisch, who, taken altogether, was the greatest interpreter of music this writer ever listened to.—N. Y. Evening Journal, October 24, 1923.

His playing of a ballade, a valse, an etude by Chopin was brilliant in the extreme, and won rapturous applause from an audience which included Marcella Sembrich and Elena Gerhardt.—Henry T. Finck in the *N. Y. Eve. Post*, October 24, 1923.

It is not often that the son of a great musician inherits as much of his father's genius as Mitja Nikisch has done. He promises to keep the name of Nikisch conspicuously before the public for many years to come.—N. Y. Evening Telegram, October 24, 1923.

At the close of this last number fully half the audience in a wave of enthusiasm made its way to the forward part of the hall and, standing in the aisles, applauded this good-looking boy for two encores and at least a score of curtain calls.

—Brooklyn Eagle, October 24, 1923.

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November 1, 1923

THE OUTSKIRTS OF AMERICA'S MUSIC

A Series of Articles

BY KATHARINE LANE SPAETH

Formerly Music Critic of the New York Evening Mail and Now Touring the Country in a Reportorial Capacity

Article I—Buffalo, New York

When you straighten your hat in a sturdy Buffalo breeze, someone is likely to tell you proudly, "Oh, you ought to be here in the winter. Why, the wind blows sixty miles an hour over Lake Erie!" Certainly, from even a casual glance at the concert announcements, some wind blows a lot of musical head-liners into the city from October to April. Famous names greet you from the Michael-Kraft course—Melba, Farrar, Rachmaninoff and Kreisler. But of course, stars cannot make a winter's music.

Perhaps Buffalo has suffered a bit from an inferiority complex. There must have been a period of too great dependence upon the musical judgment of New York, but now that it is supporting three local concert courses, there is a stimulating change. Some of this insistence upon star names is influenced by the wide spaces of the Elmwood Music Hall.

You cannot put on intimate recitals in an auditorium that holds nearly 3,000, and which was formerly an armory. Huge iron girders are useful but bleak. One of the critics told me that she had grown almost desperately tired of hearing negro spirituals.

If one more contralto or baritone leans forward and asks us, "Didn't it rain? Oh, didn't it rain?" I think I shall be obliged to register a protest by walking out. Well, naturally. How can you put over songs of a warm, human intimate character in the wide spaces of a near-Madison Square Garden?

Acoustically, the Elmwood is superb, and it is easy to imagine how the lilting Hempel and the full-throated Onegin must sound there. But if you are aesthetic enough to shudder, the thought of the Flonzaley Quartet in that barren hall must give you at least an acute pang. Luckily, there is this season the ball-room of the New Statler Hotel. Buffalo is the home town of Mr. Stater, who has made an art of efficiency and succeeded in being efficiently artistic. He hasn't confined himself to a matter of "Servitors" where you put your clothes and boots, press a

button and find them miraculously pressed, laundered and polished two or three hours later. That is fairly old stuff in our restless experience.

But with the shaded lights and soothing tones of the ball-room, Mr. Stater has supplied a certain need for touring musicians. Under the Michael-Kraft management, Elly Ney, Sigrid Onegrin and Tito Schipa will appear in this new, ingratiating concert-hall, and Walter Damrosch brings his orchestra there in January.

I enjoyed my talk with Mrs. Mai Davis Smith, who had the first concert courses in Buffalo. Her bright blue eyes twinkle as if there were no worries in managing artists and wrestling with tickets and programs and bad weather. "I am bringing the Detroit Symphony Orchestra here for five concerts, and there are two extra matinees for children."

"I am proud of those, because we pack Elmwood Hall at twenty-five cents a ticket. Some of the youngsters have to save the money in nickels and pennies and when they are scrambling for seats to hear Tchaikovsky's Nutcracker Suite, as soon as they can get away from school, I always wish I could have an orchestra of my own perform only for them."

Among the soloists to appear with the Detroit will be Nina Koshetz and Ernest Schelling, and, in the early spring, Beethoven's ninth symphony will be given, assisted by the Buffalo Chorus, of which John Lund is director.

CONCERT BUDGETS.

These concert courses interest me. In New York few people make out a music budget for the season. They subscribe to a symphony orchestra and possibly the opera, and then go to recitals as the fancy strikes them. But in the smaller cities, you can get a series of four concerts for eleven dollars which gives you plenty of spiced variety. Mai Davis Smith offers, in one course, Frieda Hempel, a joint concert of Alice Gentle and Louis Gravere, another with the piano twins, Maier and Pattison, assisted by Dusolina Giannini, and a recital by Ignaz Friedman.

"I really cannot go to everything," one Buffalo matron said to me, patting the folds of a Paris frock. "I can't afford it," she explained. It seemed a bit odd. Even if she had taken a pair of seats for every course the season offered, her total expenditure for music wouldn't have been much over \$100. And almost any little old last year's gown must have cost that. "We frequently have thirty concerts a week at home," I murmured. Her reply to this had a delightful feminine quality of being vague, "Dear me! how bored you must get, having to listen to them all!"

And beside her regular series, Mai Davis Smith is bringing John McCormack to make Thanksgiving night more cheerful than usual, and later, the Mendelssohn Choir of Toronto, as well as the colorful Denishawn Dancers who will brighten the murky stage of the Shubert-Teck Theater. They told me that Buffalo was not a good "show town," but nobody knew just why. Possibly, when the concert-going public has a few free evenings, it uses them for music in the home. Certainly there is plenty of local talent to support this pastime.

GOT TRUSTED FOR THE TICKETS.

"You must get a lot of fun out of your job," I said with my best air of the enthusiastic journalist. Mrs. Smith smiled, with a dash of reserve, and it doesn't take much intuition to realize that the business of securing artists and hoping for trains, good weather and ticket purchasers has its harassing moments. But she told me of one of the heartening incidents. A high school boy went to her office one day last winter to get a single seat for the Detroit Symphony. "Gee, I certainly wish I could hear them all!" he said, wistfully. "Why can't you? Won't you have the money by the end of the winter?" she asked. He would, but not all at once when he needed it. So she gave him his tickets and trusted him to come in and pay one dollar a month. This year he came in early, having worked during the summer. "I've saved enough to hear thirteen concerts this season!" he shouted, triumphantly.

Yes, Mrs. Smith decided, some of her work was fun. She made an interesting choice of soloists for the Chromatic Club, engaging Elena Gerhardt, Dohnanyi and the London String Quartet for the three evening concerts. This is the largest and most important musical club in Buffalo, of which Mrs. Robert W. Gallagher is president. It has over 1,000 members and many of the active ones are musicians who give programs every other Saturday afternoon.

This gives the local talent a chance to be heard, to gain stage presence and to try out some of their own composi-

tions before seeking the critical eye of a publisher. The Chromatic Club's concerts were formerly given in the Twentieth Century Club, but fire destroyed the auditorium last spring, so that the Allendale Theater is to be used this season.

That assertion that Buffalo is not a responsive theatrical town makes me wonder how it will receive the Wagnerian Opera Company which is coming to the Teck Theater in December to give four performances—Die Walkure, Tristan and Isolde, The Flying Dutchman and The Marriage of Figaro. They really should advertise this with a poster: "Bring out your taste. Love, Tragedy, Adventure or Comedy. We Supply Them All."

These operatic offerings are sponsored by the Michael-Kraft organization, composed of two young women, Louise Michael and Genevieve Kraft, graduates of Wellesley and Smith. I spoke of their two concert courses earlier in this story, but the girls themselves are distinctly unusual. They have converted the spacious hay loft of a barn into a studio so huge that a concert grand seems to take up no more room than a foot-stool. Here they can give small recitals or permit some of the visiting teachers to hold classes. The Michael-Kraft combination is extending its activities, looking artists in surrounding towns—Jamestown, Dunkirk and some of the smaller places where even three concerts a season will be pioneer work. And there is still another enterprising young woman who brings an interesting series.

FLOWERS AND RECITALS.

Fluffy gold chrysanthemums and nodding crimson dahlias crowded about me when I talked to Bessie Bellanca, who looks a good deal like her last name. She is manager of the Colonial Florist Shop, and just puts on concerts with the other hand.

"I thought that flowers and music went together, somehow," she said, her wide brown eyes a little anxious. "That sounds like a line, but really, I mean it." This young Italian girl has definitely proved that she meant it. On her series of five concerts this year are such names as De Pachmann, Zimbalist, Isa Kremer, Beniamino Gigli, and the Boston Symphony Orchestra with Mme. Cahier as soloist. While we were talking, two women came in to rent palms. "We just wanted six to have over Sunday," one of them explained, clutching a shabby hand-bag against her worn coat.

"Well, the last time I rented them," Miss Bellanca began. She probably knew that a tender heart wasn't supposed to be a business asset. "Yes," the owner of the hand-bag interrupted, "Some of the points got broken, but this time we will be more careful. My little girl has her confirmation and we want the house to look nice when people come in after." Before Miss Bellanca had settled this, a limousine stopped at the curb; only the trim chauffeur came in with an order for Boston Symphony tickets, and a corsage of orchids to be delivered within an hour. So I didn't bother to ask the busy Bessie if her job was fun.

Still, there it is. There is plenty of music in Buffalo and the only important question is, what people do with it. I found that the critics were inclined to be partial to certain managers, and it seems odd because in a city of over half a million there is certainly room for five concert courses—with Paderewski and McCormack and the Wagnerian Opera on the side. There should be a place for a symphony orchestra.

One was started last year, made up entirely of home town musicians, and directed by Arnold Cornelissen, a composer of some reputation. However, there were internal complications and the Buffalo Symphony Orchestra died a not too lingering death. It may rise again another season, when someone who combines energy with local pride becomes effectively active.

SADIE BELL PLAYS MACDOWELL.

But musical interest is being stimulated in the schools. Out at the Park School they have impromptu concerts during the lunch hour. "I want Sadie Bell to play," one of the boys demanded. Sadie did not bother to shrink, or wait for further urging. She swished her short skirts to the piano bench, announced "I will play something by MacDowell" and To a Wild Rose had one of its accurate few moments. In the Hutchinson High School there is the finest hall, acoustically, of which any American city can boast. Why isn't this used for concerts?

If you never cared about singing hymns before, Captain Mellon, principal of the Lafayette High School, could give you a zest for it. He walks about the aisles, leading with tremendous spirit: "Altogether now, come on. Let's all start on the beat. Now—Come Thou Almighty King!" And out at the Elm Vocational School, the principal, Mr. Kamprath, makes a specialty of the instruction in various musical instruments. Many a boy may get a taste for playing the tuba or the oboe or the bassoon so that we will not have to wonder how orchestral players choose their particular forms of horns, woodwinds and strings.

BY NIAGARA'S ROAR.

There is hope for the younger generation, but you must go over to Niagara Falls for real musical mania.

Because, far enough away so that the roar of America's pet masterpiece cannot interrupt him, is F. Austin Lidbury, who inspired the music society of the city. It is he who gets from Europe the latest works of Gustav Holst, of Goossens, Casella, Lord Berners, Malipiero. In his wide living room are two grand pianos, covered with scores. "Listen to this," he calls before you can take off your hat—"Vaughn Williams' three rondels from Chaucer. Isn't that great?" The choruses of Niagara Falls will sing them before they are heard in New York.

When the Music Society up in the city of power houses gives a concert the program is like this: Brahms' rhapsody for contralto, men's chorus and orchestra; Strauss' songs; Debussy and Bela Bartok piano pieces; Suite for Strings, by Holst. They do not toy with easy material. Last year the male chorus rehearsed privately so as to surprise Mr. Lidbury with a number which he had said was too difficult. If you can fancy a group of New York business men



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spending their evenings going over Gustav Holst's Hymn to Indra to surprise a music director, you are more fanciful than most of us. Of course, musical headliners make the Falls, too, but Mr. Lidbury keeps everyone who can play piano, any stringed instrument or sing, in a state of excited music-making. I did hear that there was a sturdy argument in the town as to whether Casella was as vital a composer as Malipiero.

What really simmered down from my impressions of Buffalo's music life was a disquieting atmosphere of petty politics, alleviated in some cases by a sense of humor.

It was refreshing to talk to Mary B. Swan, the critic of the Buffalo Courier. I asked her about a certain cellist, and her quick reply was, "Well, she is one of those players who never can get her cello parked to suit her before she starts." Another Swan witticism followed the performance of a piano solo called The Lake. She listened patiently and decided, "That sounds more like the pool in the Y. M. C. A."

Skipping lightly over our week in Chicago, whose musical harmonies and discords are so admirably covered by Rene Devries, I shall attack Quincy, Illinois, which is famous among other things as the birthplace of Neysa McMein, the illustrator and portrait painter. As I never happened to spend a week in any Middle Western city, it ought to furnish piquant copy.

Soder-Hueck Studios in Full Activity

The Soder-Hueck Studios started the season with a big enrollment of artists and advanced students, many promising voices among the latter.

For the well known professional singers, developed in the course of years in these "bel canto" studios, many fine engagements for the winter season have been booked, among them Ellie Marion Ebeling, dramatic soprano, as soloist for the big midwinter concert of the New York Mozart Society in February; Joseph Hémpelman, tenor, as soloist with the Chaminade Club, February 18, at the midwinter concert to be given at the Brooklyn Academy of Music; Marion Lovell, coloratura soprano, for concerts at Plainfield, Forest Hill, N. J., also as soloist with the Hudson County Esperanta Society at Union Hill, N. J.; Walter Mills, baritone, is at present on a concert tour throughout the South, including Virginia, after filling many engagements of late in New York and vicinity.

Mme. Soder-Hueck says: "If you want to be sure you are on the right road to success ask yourself the following questions: (1.) Does my singing tire my throat? (2.) Does my diaphragm support me comfortably so that I can sing my phrases without breaking the legato and breathing in the midst of them? (3.) Are all the muscles of my face and throat and body relaxed and perfectly at ease, while singing, so as to cause no effort or strain, but to give me poise and an intelligent facial expression while singing? If you feel that you could sing your whole program over again, without becoming tired then you are on the right road to success. Such is the divine God-given voice in artistic display. The voice is the most wonderful of all instruments. Then let us learn to use our voice naturally, without effort! To use it to full advantage let us use it correctly!"

BERLIN
(Continued from page 5)
phael's famous picture—have their effective solo numbers, and occasionally the full chorus enters with a sweep.

Unger, who on this occasion gave a good account of himself as a choral conductor, also did—as a sure "draw"—



CARL FLESCH (RIGHT) AND EFREM KURTZ,
the young Russian conductor, with whom he appeared in
Berlin for the last time before his American tour.

Mahler's idyllic Fourth, which, more than the Handel, accounted for the fairly full house.

PLENTY OF CHAMBER MUSIC

If, hard times notwithstanding, orchestral music is in fairly full swing, chamber music has not run far behind. The Busch Quartet, with the famous Adolf Busch at the head, drew good houses with three concerts, in which two Reger quartets (A major and G minor) figured prominently among their classic mates. The Klingler Quartet—Berlin's own—has also started its regular series with strictly classical works, while an excellent new organization, the Roth Quartet, has

started upon a mad career of modernism, with Kodály, Schönberg, et cetera.

Modern music, too, gave the stamp to Walter Giesecking's first piano recital this year, though its most captivating feature was his playing of three Scarlatti sonatas. This feat alone would place him in the very front rank of contemporary pianists. The new Vienna Rhapsody of Castelnovo-Tedesco, with a futuristic Walzer, a Viennese-Neapolitan nocturne and a "fox-trot tragico" seemed rather futile in its polyglot modernism, but as done by Giesecking was a fascinating pianistic stunt.

D'ALBERT PLAYS ON

There were other pianists. Eugene d'Albert, for instance, who as someone said, ought to stop playing, stop composing and stop marrying, but goes merrily on with all three. He gave the usual exhibition of himself at his "only concert" in the big Philharmonie, which this time showed unwanted gaps. Not, however, because d'Albert is less popular than he was, but because the price of tickets is getting too high even for d'Albert enthusiasts. Though there were still moments of greatness in the Appassionata, and eddies of real lyric beauty in a Schubert impromptu and a Chopin ballade, the rest was brutal butchery. Never have I heard Schumann's Carnaval so unmercifully murdered. Yet the people went wild, and the hooters kept silence out of respect for what once was.

D'Albert, by the way, has taken to Debussy and his satellites for the end group of his program. Pieces by Delius, Bax, Ireland—to be frank—might easily have been interchanged without anyone knowing the difference.

LAUBENTHAL, NEW MET. TENOR, ON HIS WAY

Among the lieder singers of the season's first week there were of interest to Americans, only two—Rudolf Laubenthal, tenor, who is soon to be introduced to New York as Walther in *Die Meistersinger*, and who in that role just bade a triumphant farewell to the Deutsches Opernhaus; and Edith Reynolds, a former member of the Chicago Opera.

Laubenthal, young, tall and handsome, appears as the heroic tenor par excellence, though vocally he has grown into the heroic roles only recently, since he is in the hands of an American teacher, Louis Bachner. His brilliant, robust tenor has the qualities of beauty and vigor that seem to predestine him for a really great career. In a recital of songs by Schubert, Franz, Wolf, etc., I also had occasion to admire his clear diction and sympathetic delivery of the poetic thought. New York will doubtless have a real acquisition.

Of Mme. Reynolds I heard a group of Brahms, in which the beauty of her darkly timbred contralto was richly displayed. But it takes more than a beautiful voice to dispel the bleakness and gloom of the hall in which she sang. For the lighting system in Berlin's leading halls has been reformed on the economy principle. In Beethoven Hall the great unlighted candelabra cast their dead shadows on an uncheerful, half-filled hall. Is it to remind people that food rioting and plundering is going on in the congested districts of Berlin, and that being too cheerful would be bad taste?

There is no doubt about it: the season is not a bright one. The great awakening—that the war has to be paid for by the renunciation even of spiritual values is coming to the people of this town. They have suffered, surely, but the real era of privation is about to dawn. CESAR SAERCHINGER.



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IS IT WORTH WHILE TO CULTIVATE A VOICE IF IT DOES NOT EVEN SEEM PROMISING?

By Adelaide Gescheidt

If the prospective pupil has ambitions for opera or a professional career as a singer and there seems no particular talent in evidence, it would be only conscientious for the teacher to discourage him or her.

On the other hand, if one judges from the standpoint of health and the natural good, then every living being should have the voice developed, if done by scientific understanding of the normal, natural, singing process.

In my experience as a creator of dependable singers, I find on analysis of about 4,800 voices, that nearly every

bad quality, this would signify always an abnormal production of voice. The wrong training of the vocal instrument results in peculiar, abnormal sounds, and not true, pure human tones. The average listener considers this abnormal sound as part of the true voice and calls it poor quality.

The natural, pure tone can be definitely analyzed. In the average human being, voice is of good quality when allowed to function without the least restraint in its natural pathway.

HEALTH FORTIFIED BY NORMAL SINGING.

Voice produced on this basis therefore harmonizes the nervous system, digestion is aided, and all the organs of the body, together with circulation of the blood, are allowed to have natural, full sway in their functions, and will actually be stimulated with correct singing. Therefore, it is obvious that better health is certain to result through this normal expression of voice.

Singing is the most natural expression of a human being's feelings, especially joy.

The birds are unquestionably an example of correct singing as far as complete freedom and sustaining power are concerned. A bird proves with his tiny body and limitless sustaining power in song that he makes no conscious effort when he sings.

The remarkable sustaining power of the bird, in comparison with the singing human being, proves the marvelous capacity a human being might have, if he would leave breathing methods and placement of voice out of the question, and rely on the natural pathway for tone, and on energy for sustaining power.

A singer, no matter whether lung capacity is great or small, should be able to sustain most exceptionally long musical phrases without dividing them up, as is so common among singers. This capacity is very necessary for many Handel and Bach works, which are difficult musically, yet are always truly vocal.

This natural sustaining capacity (which is the exception), should be the rule if the singer develops his natural voice on normal production, using human energy, which is the great sustaining power and not breath control of muscular or physical preparation.

Cecilia Hansen In Second Recital

Cecilia Hansen, who made her debut on Sunday, will give a second violin recital at Carnegie Hall on Saturday afternoon, November 3.

With Boris Zakharov at the piano, Miss Hansen will play the Handel sonata in E major, the Bruch G minor concerto, and two groups of shorter works. The first of these groups consists exclusively of works written for the violin, and includes Glazounoff's Meditation, Akimoto's Valse, Cui's Berceuse, and a Rondino and a Mazurka by Sibelius. The final group consists of two transcriptions by Leopold Auer—Wagner's Traume and Paganini's Capriccio, No. 24.

Spalding at Carnegie, November 4

Albert Spalding will play Poepora's G major sonata and Schubert's fantasy in C major, op. 159, for piano and violin, as the major works at his recital in Carnegie Hall on Sunday afternoon, November 4. Mr. Spalding's program also includes the prelude and aria from Bach's E minor suite, Sarasate's Jota Navarra, and novelties by Castelnovo-Tedesco, Lily Boulanger, Josef Suk and Mr. Spalding himself. Andre Benoit will be at the piano.

Gerhardt's New Accompanist

Elena Gerhardt, at her first song recital of the season in Aeolian Hall on Sunday evening, November 4, will sing four Biblical songs by Dvorak, five Lieder by Weingartner, six gypsy songs by Brahms and a group of songs by Strauss. She will be assisted at the piano by Paula Hegner, who has just arrived in this country to act as accompanist on Mme. Gerhardt's tour.

Rubinstein Club in Thirty-seventh Season

William Rogers Chapman, musical director, and Mrs. William Rogers Chapman, president of the Rubinstein Club, have closed their summer estate at Shelburne, N. H., and returned to the Waldorf-Astoria for the winter. Choral rehearsals of the club were resumed with a very large

membership in the Astor Gallery, Waldorf-Astoria, on October 24. The choral members will continue to meet every Wednesday morning at 10:30 o'clock. This is the opening of the thirty-seventh season of the Rubinstein Club. Artists and dates of their appearances will be announced later.

Samoiloff's Housewarming

Lazar S. Samoiloff, the well known singing teacher, gave a housewarming in his newly acquired home, 309 West 85th street, New York, October 24. A little reception was arranged on short notice in honor of Rosa Raisa and Giacomo Rimini, who left on October 26 for a concert tour before the opening of their Chicago Opera season. On account of the short time only a few of the Samoiloff friends and admirers could be reached by telephone and



LAZAR S. SAMOILOFF AND HIS DAUGHTER

invited, but those present were the following: Rosa Raisa, Giacomo Rimini, Mr. and Mrs. Richard Hageman, Elizabeth Rethberg, Mr. and Mrs. J. S. Keith, Andreas de Segurola, Mana-Zucca, Gennaro Papi, Kurt Schindler, Charles Carver, Mr. and Mrs. A. Borovsky, M. B. Schwaab, C. C. Smith and Mollie Smith, Irwin M. Cassel, F. W. Riesberg, Mr. and Mrs. Henry Hadley, Mr. and Mrs. P. Longone, Antonio Bagarozzi, Helen Lubarska, Mr. and Mrs. T. Neel, Maria Louisa Escobar, Miss Fein, Lenore Cornwell, Mrs. Melba Budge, Mr. and Mrs. George Bernard, Mr. and Mrs. M. Holt, Mr. and Mrs. M. Gobert, E. M. Gattle, John Majeska.

Mr. Borovsky, celebrated Russian pianist of Rachmaninoff repute, played some Scriabin and Liszt numbers, and Elizabeth Rethberg, Metropolitan Opera dramatic soprano, with beauty of voice and presence, sang a group of songs by Brahms and Strauss. Songs by Wolf, Hadley and Hageman were sung by Mrs. Hadley, charming soprano, and Charles Carver, the young basso, offered Schumann selections. Mr. Hageman and Mr. Hadley very kindly assisted at the piano, playing model accompaniments.

Unique refreshments were served, and all in fortissimo unison declared the Samoiloff house "open and warm." The gathering, in fact, saw some of the most notable singers of the day under the hospitable Samoiloff roof, aside from such composers and conductors as Hageman and Hadley. Young, but no longer little, Zephyr Samoiloff, daughter of the hosts, interested everyone; she is said to have literary bent, and is already writing plays. As to Mr. Samoiloff, he was here, there and everywhere, making all feel very much at home, and the crush of notabilities of the artistic world, the many people prominent in social and professional circles and the merry atmosphere prevalent, all this made the affair most enjoyable.

Wurlitzer Auditorium Concerts

A number of interesting concerts are being given in the Wurlitzer Auditorium at 120 West Forty-second street this week. At the noon hour concerts, given every day except Saturday, Elsie Witt, lyric soprano, is the featured soloist. The usual Oscar Saenger demonstration of his voice culture course by the use of records is illustrated by artist pupils every Wednesday at 3:30. A vocal and instrumental program by Helen and Constance Hulsman, pianists, and Helen Lane, soprano, was arranged for Thursday. The first of a series of concerts by artist pupils from the Herbert Witherspoon studios is announced for Friday afternoon. An intimate recital of pianoforte music will be presented by pupils of Dorsey Whittington, assisted by Raphael Alberto, baritone, on Saturday afternoon.

These concerts are free to the public. No cards of admission are required.

Toscha Seidel's Program

For his violin recital at Carnegie Hall on Thursday evening, November 1, Toscha Seidel announces the Mozart E flat concerto (Kochel No. 268), the Sinding suite, Bach's Air for the G string, the Schumann-Auer Vogel als Prophet, the first Brahms-Joachim Hungarian Dance and Sarasate's Gypsy Airs. Waldemar Liachovsky will be at the piano.

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singer who comes for advice is singing either with only one-quarter of his true quality, or with certain held positions of the voice-box and other vocal parts; this prevents a normal emission of the voice and brings into the true tone quality an abnormal sound. Those who do not understand how to analyze a pure tone in its separate elements would call it a bad quality of voice; this in the majority of cases is not true. When produced normally, voice has not the least degree of bad quality. Therefore, if there is

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VOCALION RECORDS

EDNA ESTWALD

SIGHT SINGING METHODS DO NOT COORDINATE EAR FEELING AND REASONING

By Effa Ellis Perfield

A false idea cannot be eliminated until a realization of truth is established.

There are four "methods" of sight singing: "Fixed do," "movable do," "numbers" and "intervals."

Strange to discover they are all one and the same thing, because they are based on the same idea: "Reasoning from the Scale."

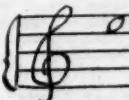
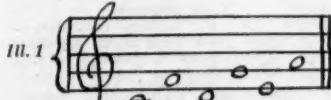
Musical feeling is not involved in these methods. How can this be proven?

"Do, re, mi," "Numbers" and "Intervals" are used as guides to establish correct sight singing of pitches.

The object in singing Do is to feel Do.

The object in singing One is to feel One.

The object in thinking a Major Third is to feel a Major Third. These guides are false in many cases, hence, they cannot be established as fundamental, because they are not final.



III. 3



Another example: (See Illustration No. 2) In this progression from C to E in the key of C, do to mi—one to three—major third, are false guides, because if the chord ACE is played with the C and E, or if CEG sharp is played, or if the several other chords are played, the feeling and reasoning will not agree.

Again, a progression C to A in the key of C is said to be a major sixth; but play ACE with the progression and the feeling is minor.

Another example: (See Illustration No. 3) In this, the eye sees a false "skip" from G to F, and from G to G.

For instance, in the following: (Illustration No. 1) This is in the key of C, and the singer sings Do to Fa, Fa to Re, Re to Sol, Sol to Mi, Mi to La, three different "reasonings from the scale," but the feeling in all three is Sol to Do.

In "number" singing the singer sings 1-4-2-5-3-6, but the feeling in all three is 5-1.

In "interval" singing the singer thinks a perfect fourth up, minor third down, perfect fourth up, minor third down, perfect fourth up; but the feeling is all up; there is no down; there is no minor feeling from F to D, or from G to E. Which shall we change, our feeling, or our reasoning?

Spiering on Conditions Abroad

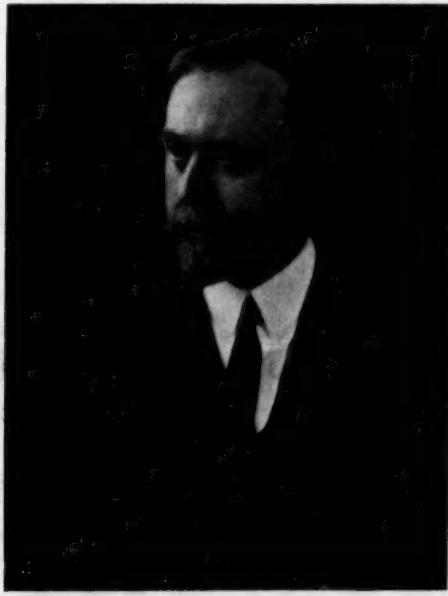
Theodore Spiering, noted American violinist and conductor, returned recently from a summer spent in Germany, where he taught a large master class in Munich and won fresh triumphs as a symphony director in Vienna and Berlin. He was encouraged by the success of his own work, but spoke in a discouraged spirit of general musical conditions in Germany, which, he says, are suffering as much from the attitude of the musicians themselves as from economic conditions.

"Numerous attempts," says Mr. Spiering, "are being made to keep institutions of various sorts efficient in spite of the severe strain of poverty resulting from the lowered value of the mark, but it is almost impossible for these attempts to meet with success because of the handicap—self-created—of the conflict between a rising chauvinism (which, in some instances, takes the form of anti-Semitic agitation) and the natural result: A visibly stronger union of Semitic elements."

This chauvinism, since Mr. Spiering left Germany, has resulted, according to late press reports, in the beginning of a breaking up of Germany into the states of which it consisted before the Bismarckian union of '66.

"The consequence is," continues Mr. Spiering, "that men are pushed into certain positions not because they out-class those whose posts they have been called to fill, but merely because they fulfill certain national or racial requirements, which, to their henchmen, is the all important thing.

"The press of Berlin, Munich and other cities has carried on a bitter polemic on the subject, but without much



THEODORE SPIERING

changing the basic facts, in spite of which the usual starting number of concerts is given, some of them good, many of them bad. Especially have there been many festivals. The Germans seem to think the proper thing to do is to arouse interest in all sorts of causes, composers and styles of composition, by dedicating a festival to each.

"Some are good, of course. No one who knows Germany will pretend that the music, even of today, in that essentially musical country, has not its good features, its high lights. But there is a sort of wandering from pillar to post with no certain aim or end in view.

"Some of the festivals were well attended, some were not. Some suffered from the fact that they were given in

occupied territory, with the natural result of small attendance, as it often became impossible for those who expected to be present to arrive in time owing to conditions of travel.

"Red-tape is found everywhere in Europe, but nowhere quite so binding as in occupied Germany. To get in or out of it calls for many permits not easy to obtain, and even to travel about within it is difficult, sometimes impossible. "Germany is not, at present, a good place to live in. Had I not had the object in view of holding my master class and conducting the concerts already arranged for, I would not have gone over, or, having gone, would not have remained as long as I did.

"However, success attended my efforts. In Vienna I conducted the Brahms C minor, Til Eulenspiegel, Tristan Prelude and Liebestod and a vocal scene by Noelle, which was magnificently interpreted by Mme. Alsen. The entire concert was a real success and the press reports longer than one expects at the present time—most of them are only a few lines—and very favorable indeed.

"In Berlin the press was no less excellent. There I conducted Brahms' second symphony, Tschaikowsky's Francesca da Rimini, and the Sowerby piano concerto played by the composer, the talented young American, now finishing his education at the American Academy in Rome.

"Before leaving Germany I received offers of guest engagements from Koenigsberg and Mannheim, which I was unable to accept because all arrangements had been made for my departure. And there were feelers from Bremen and Frankfurt for next summer if I am willing to go over.

"Among the festivals I was able to attend only that of the Allgemeine Deutsche Musikverein in Cassel in June, and the International at Salzburg. At the latter I was especially interested in the quartet in quarter tones, the chief result of which was to destroy the resonance of the strings by leaving no room for overtones and sympathetic vibrations. This one fact seems to me sufficient to prevent the quarter tone system being widely accepted. This quartet sounded as if it were being played by indifferent players on second rate instruments."

As to his plans, Mr. Spiering had little to say. He has his studio and his pupils here in New York, and must remain here for the present. "America," he says, "is the musical center of the world just now. It is a good place for a musician to be—and probably I will stay right here."

F.

Carl Friedberg Arrives

Carl Friedberg, the pianist, was scheduled to arrive in America on the S. S. Majestic, October 31, for a concert



tour. He will remain here until May. Mr. Friedberg is bringing over a number of new piano compositions, which he will present for the first time in America.

Friedberg will be heard in New York four times during November and again will have his master classes at the Institute of Musical Art. After January 1 he will go on a tour to the Middle West and South.

Friedberg was busy with a short tour through Holland and England before sailing for America.

Competition for Kansas Composers

The second biennial competition for Kansas composers has been inaugurated by the Kansas Federation of Music Clubs. It is designed to stimulate interest in this field by encouraging the excellent talent that is within the State. The outcome of the first contest was eminently satisfactory and brought out some fine works. The winning compositions will be performed at the convention of the Federation, which will be held at Wichita, April, 1924; \$75 is being offered for an instrumental trio for piano, violin and cello; \$50 each is offered for a chorus for men's voices, a piano solo, and a duet for women's voices.

Mary Wildermann at Alvienne Schools

Mary Wildermann, pianist and teacher, who has created a fine reputation on Staten Island, where she has a large number of pupils, is also now teaching in New York. She was recently engaged as head of the music department at the Alvienne Schools.

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Lucchese Opens San Carlo Season in *Traviata*—Burmester Inaugurates American Tour

Philadelphia, Pa., October 24.—The program presented by the Philadelphia Orchestra, at its third pair of concerts, October 19 and 20, was one of contrast. The first part was devoted to the popular Leonore overture, No. 3 (Beethoven), and the Haydn symphony, No. 9, in C minor. The first cellist, Michel Penha, had a short solo part in the third movement which was most pleasing. After the intermission was heard the first performance in America of Stravinsky's Song of the Nightingale, an interesting but rather staggering contrast to Papa Haydn. At the concert on Friday afternoon, Dr. Stokowski prefaced it with a few explanatory remarks. It was administered in as painless a form as possible by being placed between the numbers already mentioned and the Nutcracker suite by Tchaikowsky.

SUPERB LUCCHESI SINGS IN TRAVIATA AT OPENING PERFORMANCE OF SAN CARLO OPERA.

The San Carlo Opera Company opened its two weeks' engagement most auspiciously at the Metropolitan Opera House, on October 22, with an excellent performance of the old but favorite *Traviata*. The announcement of Josephine Lucchese, coloratura soprano, as Violetta, was an instant assurance of a successful first night. She was no less a delight to the eye than to the ear, in the old-fashioned costumes of her part. The overwhelming acclamation at the close of Act I was a just tribute to her art, and numerous floral offerings bore further evidence. Miss Lucchese sings at five of the performances in Philadelphia, all too few for the pleasure of her enthusiastic fellow citizens. Adamo Chiappini, as Alfredo, was also pleasing. Mario Basilio, as the father, was enthusiastically received, especially in his excellent delivery of the aria Di Provenza. The chorus

gave ample support to the principals and the orchestra (under the able direction of Carlo Peroni) acquitted itself in a gratifying manner. The Pavley-Oukrainsky ballet brought fire and vigor to its short part.

WILLY BURMESTER IN RECITAL.

Willy Burmester, violinist, returning to tour America, was heard in recital at the Academy of Music, October 9, with Franz Rupp at the piano. The program included the Beethoven E flat major sonata, for violin and piano, the Paganini concerto in D major, and a group of numbers, by Bach, Field, Beethoven, Hummel, Weber and Paganini, arranged by Mr. Burmester. Flawless technic, together with the powerful resonant tone, or the muted delicacy of the soft passages, held the audience enthralled. Mr. Rupp exhibited a facile technic. His four solo numbers were greatly enjoyed.

Mrs. MacDowell and Ethel Grow Present MacDowell Program

At the Plaza Hotel on the evening of October 23, Mrs. Edward MacDowell and Ethel Grow gave a recital of MacDowell music under the auspices of the Washington Heights Musical Club. Mrs. MacDowell made a short address at the beginning of the evening, describing the work of the MacDowell Association at Peterborough, with the aid of many lantern slides, excellently colored, and giving a very correct impression of the MacDowell farm. During her talk she played From a Log Cabin and A. D. 1620 and aroused great interest by associating these pieces with the rise of American music and the pageant given at Peterborough to commemorate the coming of our forefathers. Later on, Mrs. MacDowell gave a very beautiful interpretation of a group of MacDowell pieces. She was enthusiastically received.

Ethel Grow sang a number of MacDowell songs, among them the popular A Maid Sings Light and Long Ago. Her beautiful contralto lends itself to the MacDowell type of music and her interpretations show an intimate understanding of the MacDowell moods. Altogether it would be difficult to find a better interpreter of this American music, and it is obvious that the numerous public that gathered together for this occasion, in spite of the worst storm of the season, appreciated her offerings, which they received with hearty applause. There were several encores. The entire evening was an event of importance both for New York music and for the MacDowell cause.

Royal Reception for Peterson in Oshkosh

When May Peterson appears in recital at Oshkosh, Wis., on November 26, she will be royally welcomed by her "home-town folks," a delegation of which went especially to hear her in Ripon, Wis., where she sang recently. As usual, it is assured that the artist will sing to a sold-out house, especially as the citizens are anxious to honor the only woman member of the American Delegation to the Interallied Federation of Former Combatants that met in Paris in September.

Nikisch's Tour Opens

Mitja Nikisch's American tour opened on October 19 at Wells College, Aurora, N. Y. His New York debut took place at Carnegie Hall on the evening of the 23d.

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by

Deems Taylor

"This proves one of those vigorous, virile he-man songs—if there ever was one. It is such a song as any baritone should delight to sing as it has unlimited possibilities of interpretation, combining a rough unsmoothness with contrasting passages of tenderness. The text is somewhat of a character delineation of 'the old mate of Henry Morgan' who has his own convictions about things in general. Deems Taylor not only shows skill in the scoring of his music, for considerable skill is apparent in the divers effects he secures, but a genuine poetic feeling for the various moods expressed."—From the *Musical Observer*.

Published by J. FISCHER & BRO., NEW YORK Fourth Avenue at Eighth Street (Astor Place)



ABRAHAM SOPKIN

WHERE THEY ARE TO BE

From November 1 to November 14

Arendt, Else Harthan:	MacLaren, Gay:
Kankakee, Ill., Nov. 13.	Boulder, Colo., Nov. 5.
Boston Symphony Orchestra:	Denver, Colo., Nov. 6.
Pittsburgh, Pa., Nov. 9 and 10.	Ann Arbor, Mich., Nov. 9.
Britt, Horace:	Ypsilanti, Mich., Nov. 12.
San Francisco, Cal., Nov. 2 and 4.	Maier, Guy:
Burmester, Willy:	Pittsburgh, Pa., Nov. 1.
Pittsburgh, Pa., Nov. 1.	Baltimore, Md., Nov. 3.
Brooklyn, N. Y., Nov. 4.	Brooklyn, N. Y., Nov. 4.
Cafarella, Carmela:	Summit, N. J., Nov. 1.
Cleveland, O., Nov. 5.	Martinetelli, Giovanni:
Clemens, Clara:	Scranton, Pa., Nov. 2.
New Haven, Conn., Nov. 4.	Mellish, Mary:
Crooks, Richard:	Hespeler, Ont., Nov. 5.
Detroit, Mich., Nov. 11.	Moiseiwitsch, Benno:
De Pachmann, Vladimir:	Visalia, Cal., Nov. 4.
Milwaukee, Wis., Nov. 2.	Santa Ana, Cal., Nov. 7.
Ann Arbor, Mich., Nov. 5.	San Francisco, Cal., Nov. 9.
Detroit, Mich., Nov. 9.	Murphy, Lambert:
Baltimore, Md., Nov. 12.	Kewanee, Ill., Nov. 5.
Dilling, Mildred:	Topeka, Kan., Nov. 9.
Boston, Mass., Nov. 2.	Joplin, Mo., Nov. 12.
Dushkin, Samuel:	Muzio, Claudia:
Paris, France, Nov. 2.	Elkhart, Ind., Nov. 9.
Dux, Claire:	Nash, Frances:
Los Angeles, Cal., Nov. 2 and 3.	San Antonio, Tex., Nov. 6.
Elman, Mischa:	New York String Quartet:
Green Bay, Wis., Nov. 1.	Bozeman, Mont., Nov. 2.
Erie, Pa., Nov. 6.	Portland, Ore., Nov. 12.
Virginia, Minn., Nov. 9.	Salem, Ore., Nov. 13.
Ft. Wayne, Ind., Nov. 12.	New York Trio:
Errole, Ralph:	Lawrence, L. I., Nov. 11.
Chicago, Ill., Nov. 4.	Ney, Elly:
Fanning, Cecilia:	Buffalo, N. Y., Nov. 12.
Columbus, O., Nov. 5.	Nikisch, Mitja:
Warren, O., Nov. 7.	Boston, Mass., Nov. 2 and 3.
Circleville, O., Nov. 10.	Onegin, Sigrid:
Flonzales Quartet:	Lindborg, Kan., Nov. 2.
Middlebury, Conn., Nov. 6.	Omaha, Neb., Nov. 4.
Millbrook, N. Y., Nov. 8.	Pittsburgh, Pa., Nov. 9 and 10.
Northampton, Mass., Nov. 9.	Pattison, Lee:
Williamstown, Mass., Nov. 11.	Muncie, Ind., Nov. 5.
Montreal, Can., Nov. 12.	Madison, Wis., Nov. 7.
Gabilowitsch, Ossip:	Bloomington, Ill., Nov. 9.
Toledo, O., Nov. 5.	Polish, Andre:
Oberlin, O., Nov. 6.	Brooklyn, N. Y., Nov. 9.
Garrison, Mabel:	Raisa, Rosa:
Minneapolis, Minn., Nov. 2.	Memphis, Tenn., Nov. 1.
St. Paul, Minn., Nov. 3.	Cleveland, O., Nov. 4.
Wilkes-Barre, Pa., Nov. 8.	Detroit, Mich., Nov. 5.
Detroit, Mich., Nov. 11.	Rimini, Giacomo:
Schenectady, N. Y., Nov. 12.	Memphis, Tenn., Nov. 1.
German Opera Company:	Cleveland, O., Nov. 4.
Chicago, Ill., Nov. 1-12.	Detroit, Mich., Nov. 5.
Giannini, Dusolina:	Roma, Lisa:
Swickley, Pa., Nov. 12.	Montreal, Canada, Nov. 1.
Hackett, Arthur:	Samaroff, Olga:
Uniontown, Pa., Nov. 7.	Chambersburg, Pa., Nov. 5.
Hansen, Cecilia:	Schmitz, E. Robert:
Wilkes-Barre, Pa., Nov. 8.	Denver, Colo., Nov. 1.
Hayden, Ethyl:	Schumann, Heink, Ernestine:
Uniontown, Pa., Nov. 7.	Salisbury, Mich., Nov. 5.
Hempel, Frieda:	Columbus, O., Nov. 7.
Lynn, Mass., Nov. 4.	Waynesburg, Pa., Nov. 6.
Northampton, Mass., Nov. 5.	Washington, Pa., Nov. 12.
Burlington, Vt., Nov. 7.	Shawn, Ted:
Waterbury, Conn., Nov. 9.	Washington, D. C., Nov. 1.
Bridgeport, Conn., Nov. 11.	Philadelphia, Pa., Nov. 2.
Hess, Myra:	Lebanon, Pa., Nov. 3.
Rochester, N. Y., Nov. 6.	Williamsport, Pa., Nov. 5.
Columbus, O., Nov. 9 and 10.	Hagerstown, Pa., Nov. 6.
Hofmann, Josef:	Pottsville, Pa., Nov. 7.
Cleveland, O., Nov. 1 and 3.	Lancaster, Pa., Nov. 8.
Homer, Louise:	Sharon, Pa., Nov. 9.
Chicago, Ill., Nov. 10.	Cleveland, O., Nov. 12.
Minneapolis, Minn., Nov. 13.	Sundelius, Marie:
Hutcheson, Ernest:	Denver, Colo., Nov. 5.
Richmond, Va., Nov. 6.	Seattle, Wash., Nov. 12.
Jacobsen, Sascha:	Vidas, Raoul:
Gainesville, Ga., Nov. 12.	Montreal, Canada, Nov. 1.
Johnson, Edward:	Williams, Parish:
Des Moines, Ia., Nov. 2.	London, England, Nov. 8.
Jordan, Mary:	Zimbalist, Efrem:
San Antonio, Tex., Nov. 5.	Los Angeles, Cal., Nov. 1.
Kremer, Isa:	Pomona, Cal., Nov. 2.
Montreal, Can., Nov. 4.	Merced, Cal., Nov. 5.
Leblanc, Georgette:	Fresno, Cal., Nov. 6.
San Francisco, Cal., Nov. 1.	San Jose, Cal., Nov. 9.
Los Angeles, Cal., Nov. 8 and 12.	Santa Rosa, Cal., Nov. 12.
Lent, Sylvia:	
Middlebury, Vt., Nov. 9.	
Levitki, Mischa:	
Pittsburgh, Pa., Nov. 2.	
Philadelphia, Pa., Nov. 3.	
Hamilton, O., Nov. 9.	

Two More Dates for Myra Hess

Two added engagements for Myra Hess are Poughkeepsie, N. Y., November 16, and Holyoke, Mass., December 6.



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November 28th, 1923

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Amelita Galli-Curci Says:

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February 23, 1923.

Having been associated with you for the past eight weeks, let me express my appreciation of your thorough understanding of the TRUE ART of singing and the intelligent simplicity of your elucidations, through which I have been able to discover and use new beauties in my own voice. It is with a feeling of great satisfaction that I recommend to you those artists and students who seek the truth in singing—the beautiful and lasting art of "BEL CANTO." Gratefully yours,

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GERMAN OPERA COMPANY GIVES FOUR OPERAS IN WASHINGTON

Appearance of New Singers Adds Much Interest to Productions—Artists of Note Make Early Appearance Before Crowds

Washington, D. C., October 20.—Much interest was shown in the four presentations of the Wagnerian Opera Company. Monday's Lohengrin introduced Elsa Gentner-Fischer as Elsa, Rudolph Ritter as the Knight, and Hermann Eck as King Henry. The new principals sustained their roles with efficiency. Elsa Alsen, the Ortrud; Hermann Weil, the Telramund, and Benno Ziegler, the Herald, were excellent in every way. Edouard Moerike conducted with much success. Die Meistersinger's cast, on Tuesday, included Edith Fleischer, soprano (new); Theodor Lattermann, bass; Hermann Schramm, tenor (new); Robert Hutt, tenor (new); Heinrich Schoepflin, bass (new); Benno Ziegler, baritone; Desider Zador, baritone, and Emma Basth, mezzo. Schramm and Schoepflin were especially liked. Josef Stransky's appearance as an operatic conductor was brilliantly effected. Marie Hoellischer, Ottlie Metzger, Louise Perard (new), Heinrich Knotz, Hermann Eck, and Hermann Weil sang in Die Walküre, at Wednesday's matinee. Miss Perard, an American, was a satisfying Sieglinde, her vocalism eliciting high praise. Mr. Moerike conducted. Mozart's Marriage of Figaro, sung in German Wednesday night, brought the most significant success to the visitors. Cherubino, sung by Joan Ruth (new), and Figaro, by Theodor Lattermann, were foremost in vocal order—the young soprano's singing being particularly meritorious. Gentner-Fischer, Fleischer, and Ziegler won much acclaim for their efforts. Mr. Stransky set a standard for Mozart delineation. For each production the costumes were good, the settings satisfactory, and the casts generally capable. Especial laudation is due the orchestra, as its endeavors furnished a real treat. Mrs. Wilson-Greene handled all matters in connection with the booking.

SCHUMANN HEINK THRILLS HUGE THRONG.

Schumann Heink had her annual Washington triumph on October 18, before a house crowded with extra seats and standees. The singer programmed the usual classics, lieder and heart songs that have won her lasting fame. Florence Hardemann did some commendable violin playing, and was much appreciated. Katherine Hoffmann, as ever, was the accompanist. T. Arthur Smith, Inc., was the manager.

STAR SERIES OPENED BY KOCHANSKI.

The Star Concert Series, directed by T. Arthur Smith, Inc., opened the Capital season at the National Theater, October 11, with the appearance of Paul Kochanski, violinist. He rendered Tartini's D minor concerto with sound musicianship, three Bach numbers, and various popular Chopin, Brahms and Kreisler compositions to the evident satisfaction of the audience. Emanuel Bay's accompanying was an asset.

GERTRUDE LYONS SINGS WITH BAND.

Gertrude Lyons, soprano, was the guest artist for the Army Band concert, October 15, at the Women's City Club. Mrs. Lyons has a voice of lyric sweetness and was repeatedly encored. The band gave selections by Dahlquist, Luders, Herbert, Walteufel, and Stannard, the last named being the organization's leader.

LOVETTE TEA A MUSICAL TREAT.

The first of a series of musical teas was given by Mrs. Thomas Lovette on October 14, with various students of the Lovette School taking part in the program. Elena de Sayn, violinist, offered several selections, accompanied by Dr. Lovette. Bertha Thompson Nelson, member of the faculty, gave a group of piano compositions. Charlton Ward, soprano, was heard in a number of songs, assisted by Gladys Hillyer. Edythe Crowder, soprano, and Joseph di Meglio, tenor, contributed various offerings.

MORNING CONCERTS TO BE ARRANGED.

Mrs. Lawrence Townsend has announced a series of Morning Musicales to be given in the ballroom of the Hamilton Hotel. The schedule calls for appearances of Jacques Thibaud and Wanda Landovska, Carl Flesch and Suzanne Keener, Georges Enesco and Helene Marsh, Jean Gerardy and John Barclay, and Felix Salmond and Dusolina Giannini. Much enthusiasm has already been manifested in the project and it is evident that the attempt will be sufficiently successful to warrant a continuation of the idea each season.

NOTES.

A musicale was presented by Theresa Hubner, contralto; Helen Gerrer, violinist, and Minna Niemann, pianist, at the house of the Good Shepherd, October 14.

On October 17, the students of the King-Smith School were entertained at the McKinley Studio with a program of dance impressions. The soloists were Marian Chace, Evelyn Davis, Judy Lyeth and Florence Thompson.

T. Arthur Smith, Inc., have announced a second Star Concert Series, which will include the New York Philharmonic Orchestra, Samanoff, Pavlova, Zimbalist and Chaliapin.

The MacDowell Club held its first meeting of the year on October 15.

Harry E. Mueller recently arranged an organ accompaniment for Liszt's two piano concerto in E minor. The work was first presented October 19, at the First Congregationalist Church, by Mr. Mueller, Adolph Torovsky, and Mrs. E. D. Cummins (the last named playing the organ).

T. F. G.

Fleta's Short But Crowded Career

There will be great interest next week in the debut in North America of Miguel Fleta, the young Spanish tenor who—not quite four years on the stage—has met with unvarying success wherever he has appeared, and has sung in nearly all the important opera houses of Europe and South America. Fleta, who was born in 1897 and has just passed his twenty-sixth birthday, made his debut at Trieste in December, 1919. Then came engagements in the following cities in the order named: (1920) Vienna, Budapest, Prague, Venice; (1921) Monte-Carlo, Rome, Palermo, Naples, Bologna; (1922) Rome (second engagement),

MUSICAL COURIER

Madrid, Genoa, Buenos-Aires, Rio-Janeiro, Mexico City; (1923) Havana, Madrid (second engagement), Buenos-Aires (second engagement), Rio Janeiro (second engagement).

Fleta has an extraordinary repertory. He sings roles as heavy as Radames in Aida and as light as Elvino in La Sonnambula. He has sung no less than fourteen roles in his four seasons. Besides the two named, they are the leading tenor parts in the following operas: Carmen, Manon, Chenier, Romeo and Juliet, Francesca da Rimini, I Pagliacci, Cavalleria Rusticana, Mefistofele, La Dolores (Britten), Tosca, Rigoletto and I Campagnacci.

It is as Cavaradossi in Tosca, a role that has won him unusual success wherever he has sung it, that Mr. Gatti-Casazza will present him for the first time to a Metropolitan Opera audience on the evening of Thursday, November 8, with Jeritza as Tosca and Scotti as Scarpia.

Werrenrath's New York Recital Program

Reinald Werrenrath's first New York recital of the season will be given Sunday afternoon, November 11, at



REINALD WERRENRATH

A Brown Bird Singing. On the Road to Mandalay, by Oley Speaks, will be the closing number of the fifth group. Herbert Carrick, Mr. Werrenrath's new accompanist, will be at the piano.

John McCormack Sings Chappell-Harms Songs

On the program which John McCormack offered at the Century Theater here on October 21 there were four songs from the catalogue of Chappell-Harms, Inc. They were the Snowy Breasted Pearl, She is Far from Land, When You Are Old, and a Brown Bird Singing. It must not be forgotten that Mr. McCormack is partly responsible for the great success of the Chappell-Harms song, Roses of Picardy, one of the few ballads which, without much effort, developed into a "national hit."

Sabatini Recital Postponed

Carlo Sabatini, Viennese violinist, who came to America several years ago and gave a number of New York recitals as well as making a tour to the Pacific Coast, has been ill during the summer and has been forced to postpone his New York recital, which was scheduled for early in November. The date of the recital will be announced later.

Leginska in Yonkers on November 5

Ethel Leginska will appear in Yonkers, N. Y., on Monday, November 5, for the Yonkers Society for the Prevention of Cruelty to Animals. The artist will give a characteristic program, including some of her own compositions.

Peralta to Open Brooklyn Opera Season

To Frances Peralta, soprano of the Metropolitan Opera Company, falls the honor of opening that organization's season at the Academy of Music in Brooklyn in Andrea Chenier, on Tuesday evening, November 6.

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MARIE SIDENIUS ZENDT

Wins New York As She Has Won The West

Marie Sidenius Zendt, a soprano from Chicago, gave her first song recital here last evening in Aeolian Hall. Richard Hageman was at the piano. Seldom is so pleasing a new singer heard here as Miss Zendt proved to be. Her voice is of good quality, it is well placed and her scale is well equalized.

In Bach's air "Tender Sheep May Pasture Safely," given with flute obbligato, her legato was admirable and her emission of high tones very commendable.—New York Herald, October 13, 1923.

Marie Sidenius Zendt, a soprano from Chicago, with a program of songs in many languages, pleased the audience which assembled in Aeolian Hall for her first New York recital last evening. Especially enjoyable was a group of songs in Swedish which she sang with eager enthusiasm and understanding. She sang works of Bononcini, Bach and Mozart with an unfaltering exactness and evenness of tone, at times with power, but never did she strain her voice beyond its capacity of musical effectiveness. Her charming manner and the pleasantness of her voice aroused much enthusiasm from her hearers who were insistent in their demands for encores.—New York Times, October 13, 1923.

Marie Sidenius Zendt, a soprano from Chicago, gave her first song recital in New York last night at Aeolian Hall. Her singing suggests choirs and oratorio societies. She makes her appeal to the musical world through tone and neat phrasing, through smoothness, as far as it is possible, and through a careful thought out manipulation of her vocal powers. —New York Telegram, October 13, 1923.



Marie Sidenius Zendt, soprano, new to local concertgoers, gave a recital last evening in Aeolian Hall. With Richard Hageman at the piano this Western singer delivered four groups of songs with style—her most prominent characteristic.—New York World, October 13, 1923.

Mme. Zendt had a rather light voice of agreeable quality, generally free from harshness. It won its meed of applause and encores.—New York Tribune, October 13, 1923.

Mme. Zendt sang Bononcini's air with an historic insight and with a technical ease and a tonal charm that deserve praise.—Christian Science Monitor.

An unusually short program was sung last night at Aeolian Hall by a Chicago soprano called Marie Sidenius Zendt, who appeared in this city for the first time. There was ample opportunity, however, for the large audience to enjoy the singer's refined style and unusually successful vocal production which enhanced a naturally pleasing quality of voice.—New York Sun and Globe, October 13, 1923.

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REVIEWS AND NEW MUSIC

[The following is a list of new music received during the week ending October 25. Detailed reviews will appear at a later date on those selections which this department deems sufficiently interesting and important musically.]

(*Oliver Ditson Company, Boston*)

Christmas Numbers

SIX TRADITIONAL CAROLS FOR CHRISTMAS (women's voices), by Chas. Fonteyn Manney.

SHOUT THE GLAD TIDINGS (anthem for mixed voices), by Arthur H. Ryder.

THE BURNING FLAME (carol for mixed voices, with organ), by Cecil Forsyth.

THOU LITTLE JOY OF HEAVEN (carol for mixed voices), by Edward Shippen Barnes.

BREAK FORTH, O BEAUTEOUS LIGHT (choral), by Johann Sebastian Bach.

CHRISTMAS MORN IS COME AGAIN (carol), by Louis R. Dressler.

LET US NOW GO EVEN UNTO BETHLEHEM (anthem for men's voices), by George B. Nevin.

SING AND REJOICE (anthem for women's voices; soprano solo), by George B. Nevin.

(*J. & W. Chester, Ltd., London*)

CALEDONIAN MARKET (eight pianoforte pieces), by Polowski.

EX HUMO AD SIDERA (piano), by Francesco Santoliquido.

(*Steingraeber-Verlag, Leipzig*)

SONATA, OPUS 18 (for violoncello and klavier), by Viggo Brodersen.

(*Boosey and Hawkes, London*)

SCHLICHTE WEISEN (songs), by Max Reger.

NEUN KINDERLIEDER, by Max Reger.

(*Arthur P. Schmidt Co., Boston, New York*)

AT AN OLD TRYSTING-PLACE, for orchestra, by Edward MacDowell.

FROM UNCLE REMUS, for orchestra, by Edward MacDowell.

WHERE HAPPINESS GROWS, by Florence Newell Barbour.

OFT IN THE STILLY NIGHT, by David Nyall, Jr.

THE MOTHER AT THE CRADLE, by David Nyall, Jr.

INDIAN LOVE CALL, by David Nyall, Jr.

O SALUTARIS (O Gracious Father), sacred song by G. A. Grant-Schaefer.

AVE MARIA (Shepherd Divine, Hear Thou Our Prayer), sacred song, by G. A. Grant-Schaefer.

AGNUS DEI (O Lamb of God), sacred song by G. A. Grant-Schaefer.

CHIMES OF MELODY-LAND, by G. A. Grant-Schaefer.

Books

(*Weiner Philharmonischer Verlag, Vienna*)

Miniature Scores

The scores at hand are Haydn's second symphony; Beethoven's third symphony; Wagner's Flying Dutchman overture. Each one has a very handsome portrait of the composer on heavy card inside the cover, and a biographical notice in three languages (of which English is one). There is also a useful synopsis of the form of the work.

These publishers now have thirty numbers in their new pocket score catalogue, and students should embrace the

present exchange conditions to provide themselves with as many of them as possible.

(*E. P. Dutton & Co., New York*)

Sheep of the Shepherd

By Lillian A. North

The author of this book contributed an essay to the MUSICAL COURIER several years ago which proved not only her knowledge of music and musicians but also her very real feeling for art and art values and her high originality. Her later effort, which is a book of two hundred pages very neatly and tastefully bound, appears, however, to have nothing whatever to do either with music in particular or with art in general. It is all about sheep, and tells the story (so far as the reviewer is able to understand it) of the removal of a band of sheep from fertile to barren pasture (somewhere in New Jersey) and the results. These places, in the picturesque language of the author, become Goshen and Little Siberia; and our author seems also to have found names for every member of her flock, and weaves a romance out of them as if they were human beings.

It is not a music book, and extended review of it would be out of place in these columns. M. J.

MUSIC

(*Oliver Ditson Company, Boston*)

Early Italian Songs and Airs (Musicians' Library)

This is the first of two volumes devoted to early Italian songs and airs in the splendid Musicians' Library Edition, which has been for so many years a steady and increasing credit to the house of Ditson. The present volume begins with Giulio Caccini (1546-1618) and covers all the well known composers of the time through to Giovanni Maria Bononcini (1640-1678). The editor of the volume is Pietro Floridia. "Special researches for this edition have been made at the Bibliothèque Nationale in Paris, at the Biblioteca del Real Conservatorio Giuseppe Verdi in Milan, at the Library of Congress in Washington . . . at the Boston Public Library and in particular at the New York Public Library," says Mr. Floridia in his foreword; and the results amply repay the trouble which he took.

There exists a group of a dozen or more numbers loosely classed as Arie Antiche, which are more or less familiar as constituents of the first group of many a song recital. Old and trusted friends, they are trial horses for the young aspirant and exhibition pieces for the trained artists—things like Vittoria, Mio Core (Carissimi), Caro Mio Ben (Giordano), or Care Selve, and a few other close relations. (All of them, incidentally, are generally sung with prodigious solemnity, whether their character be earnest or frivolous.) But for the present volume Mr. Floridia's research has brought to life some gems that are entirely strange to concert programs and even little known in the studios. The critic, reading through this volume, looks forward with hope to some opening recital groups that will be a little different hereafter. There is not an unattractive number in the whole volume and there are some of exquisite beauty, quite unknown (at least from hearing) to most of us; for instance Or Chi'o No Sequo Piu, by Rontani, or the Dormi, Amore, by Marco Da Gagliano.

To quote again from Mr. Floridia's foreword: "The aim of this edition is to present a selection from the best melodies of the early Italian masters in such a form that they can be fully understood and appreciated by everyone who loves music for the intrinsic beauty, emotional power and irresistible charm which only pure, unsophisticated melody can give. For this kind of music a full appreciation has been denied in a general way to the great majority of music lovers; chiefly because, with a few exceptions, these old melodies have been presented either in their original setting (more or less properly developed), obsolete, thin, uncertain, often obscure for the general public of our modern day; or they have been published in pedantic, heavy arrangements, or, still worse, with poor, amateurish, inadequate accompaniments. Thus, while those melodies are today as beautiful as they have always been, and will forever be, the lack of proper support adapted to modern times makes them appear faded, academic, scholastic, to the generality of the public. As a possible remedy to this, the present edition was originated. The editor has taken the pure, old melody—the melody alone, leaving aside original figured bass and everything else that was not the pure melody."

Perhaps the most significant paragraph of this foreword is as follows: "Then he has tried as far as possible to assimilate the melody, almost to the point of making it his own, working it out in his own way, but always trying to keep in conformity with the spirit of the times, both the old and the new, and with the character of the melody in its most intimate significance and musical meaning."

In the two songs already mentioned and in such others as—to mention only a few of the best—Fere Selvaggie (Caccini), Nel Puro Ardor (Peri), Donzelle, Fuggite (Cavalli), Filli, Non Tamò Piu (Carissimi), and Selve, Vio Che le Speranze (Rosa), Mr. Floridia has written accompaniments that are musically and at the same time in thorough harmony with the spirit of the numbers; but one does not understand just why he has taken a simple melody like Falconieri's Bella Porta di Rubini and made out of it nothing less than a song by Brahms. Not only is the harmonization distinctly Brahmsian but the pianistic forms in the accompaniment are absolutely typical of the famous lieder writer. The reviewer tested this by covering up the title and showing it to a colleague.

"Who wrote this?" was the demand. "Brahms," was the unhesitating reply, after a moment's inspection.

It is a beautiful song in Mr. Floridia's transcription, but,

to hear it, not one in a thousand would guess it to be an Italian tune written about 1600. However, Mr. Floridia calls it "a modern concert transcription," so he is, perhaps, entitled to as many liberties as he desires to take.

Occhietti Amati, a delightful villanella by Falconieri, is another number that has been more or less "Brahmsized"; so is Se L'Aura Spira, an arietta by Frescobaldi. Then, for instance, in the best known number in this volume, Carissimi's Vittoria Mio Core, there are no less than four changes of harmony—including a modulation into the sub-dominant with the aid of an augmented fifth in the chord—in the first two measures; whereas their straightforward simplicity seems, to most of us, as tonic in harmony as anything can be.

All this, however, is merely a question of feeling. Whatever character the accompaniments partake of, they are all the work of an exceedingly capable musician and the great majority of them are most happily suited to the character of the songs.

The book is preceded by an exceedingly interesting essay by Mr. Floridia in which he traces the development of early Italian vocal music from the madrigal through to the aria. There is also a condensed but ample biography of the eighteen composers represented in the volume which includes such famous masters as Monteverdi and Peri, besides those already mentioned, and a short, concise and lucid set of rules for Italian pronunciation. For those who might wish to sing in English, an excellent translation has been provided for every number, most of them by Constance Purdy, a few by Charles Fonteyn Manney, all of them prepared, however, under his supervision.

The volume, like all the others of the Musicians' Library, is printed by the Merrymount Press, Boston, and the printing, paper and binding are all up to the high standard which Ditson has maintained since the Musicians' Library was first issued. As usual, the music engraving and printing are examples of the best of their kind.

The volume is a real treasure house to any singer who is interested—and every singer should be—in the very beginning of song. The clean, clear-cut melodic lines chiseled by these early masters, possess a cold, chaste beauty that has never been exceeded since, and the musicianship of Mr. Floridia has added to them in many instances a warmth which, in the oftentimes indifferent arrangements hitherto available, have kept them from taking their proper place as a regular and large element of vocal programs today.

(John Church Co., New York)

Arabian Song Cycle

By Charles Gilbert Spross

This cycle consists of five songs to words by Elizabeth Evelyn Moore, entitled Desert Love Song, When Tired Caravans Are Resting, I Have Hung My Tent In Crimson, Fulfillment, It Is the Sunset Hour. As might be expected, the Oriental flavor is carried out by the use of minors and the plaintive augmented and diminished intervals so familiar in works of the kind. It is very well done, and variety is carefully sought so that there is never any sense of monotony. This is the best thing that has yet come from the pen of Mr. Spross, and it should find a widespread success. The songs are suitable to be used separately or together. They are printed in high and low keys and there are no superfluous difficulties either for voice or piano. Excellent work of one of America's most brilliant talents!

(Carl Fischer, New York)

Treasured Deep, and Flame Voiced Night

By Arthur Farwell

Arthur Farwell's ways have fallen on pleasant places. After trying his hand as teacher of music in the University of California he was invited to become the guest of the Pasadena Music and Art Association, to live in Pasadena, and to compose at his leisure. This he is no doubt doing, while also occupying himself with community singing, the "sings" being held in the great auditorium of the Pasadena High School. He is one of the rare musicians in America whose talent has been held worthy of support so that he might have that freedom from material care that conduces to good work.

What is he doing with it? Well, we have before us the two compositions above named. They are both for piano. The first is short and comparatively simple—dedicated to Leginska; the other, long and complex—likewise dedicated to Leginska—though what she will make of it is hard to imagine for these pieces are the opposite of modern and

(Continued on Page 58).

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MUSIC AND PUBLIC EDUCATION

By GEORGE H. GARTLAN

Director of Music in the Public Schools of New York City

MUSIC AND THE STUDY OF LITERATURE

The Parallelism Between the Methods of Teaching Music and Literature, and the Correlation of Both

The beginnings of school music were marked in many cases by a rather poor type of song literature and text. Progress in the last twenty-five years has been steadily toward a higher idealism both as to language and music, and the present state of affairs clearly indicates that there shall not be any return to the rather poorly constructed literature, which was manufactured to fit a certain type of melody writing.

A school textbook which has been constructed by the inverse method of writing the melodies first and then having word texts set after, is a pretty poor contribution. The correlation of literature with music is a simple matter even from the earliest grades. Apart from a few standard songs which all children should know as a matter of general culture, the type of music which they learn is simple, and the literature sung to this type of music should be attractive, simple and direct. In the subsequent grades songs should be sung to what are commonly called memory gems. These verses are practically standardized throughout the country, and represent a higher form of literature for young children. A method such as this saves the time of the class teacher and improves the mentality of the children. One of the greatest delights which an adult experiences in singing is to be sure that he knows the words of a song. We do not do enough memory work. The learning of words is indeed a mind trainer and tends to improve our attitude toward life. The mind is an unusual storehouse, and memory often renews itself under the strangest conditions.

THE DIRECT CORRELATION.

A great many people are not able to appreciate the higher forms of the symphony and the opera. The basic colloquialism which characterizes opera as "uproar" is not without foundation. The mingled emotions of the untrained person who attends an operatic performance for the first time, if transcribed in words, might prove a literary classic. Many attempts have been made by humorists to explain these emotions, but they are never as funny as the person who seriously attempts to describe such first impressions. This is due to a lack of training and also to a lack of understanding.

Modern pedagogy provides for this preliminary training through what we call music appreciation in the grades. This includes a rather complete study of simple rhythms in descriptive or programmatic music, a short study of the famous composers, folk music characteristic of the European music development, opera, symphony, and the song form. The next step is the early correlation of the music lesson with the English lesson. This is done in a way which appeals to the child. To illustrate: In the overture from William Tell, the first movement, Dawn, is played for the children and then they are asked to write something which in their estimation will characterize that music. The following day the stories are read and then the complete overture is played and the story is told. The latter development is where music actually becomes an articulate part of the child's literary accomplishments. For example: Practically every school system requires that the children of the eighth grade read Longfellow's Evangeline. As the pupils are studying, the reproducing instruments become a very valuable aid in the teaching of music appreciation. In that part of Evangeline, where the poet speaks as follows: "Close at her father's side was the gentle Evangeline seated, spinning flax for the loom," it would be proper to play a spinning song by some standard composer. Later on at the words, "Softly the Angelus sounded," a selection such as Massenet's Angelus or the Angelus of Chaminade could be played or sung, in order that the quiet, reflective, and devotional attitude of music of this kind might impress itself clearly on the minds of the children. "The Ave Maria sang they and fell on their knees"—here properly might come the Schubert or Gounod-Bach Ave Maria.

Then comes the rather difficult portion of the literature which in itself is largely descriptive. We refer to such literary expressions as the following: "Suddenly there rose from the south a light, as in the autumn the blood-red moon climbs the crystall walls of heaven." The selection of music to fit a mood such as this is a difficult thing, because of the different reactions of pupils to the music itself. However, music such as the preludes of Rachmaninoff, Chopin, and others, very often fit the case. The burial of Evangeline's father offers a real opportunity for such music as Chopin's Funeral March, and Ase's Death from the Peer Gynt suite.

The above serves to illustrate what is meant by the correlation of music appreciation with literature. This can be done with practically all the advanced literature studied in the seventh and eighth grades, and in the high school. Children learn a great deal about music through this method and through it they realize what is meant by operatic construction. This music of an opera is intended largely to characterize the text, and modern tendencies have been in this direction, rather than in the direction of the aria for the talented and unusual singer. Most people fail to enjoy opera because they go to it without any preparation, and the public schools are educating children to an understanding that before they attend any orchestral or operatic performances they should prepare themselves in a very definite way for what they are to hear. Intelligent listening, plus proper imagination, are the two important elements in the understanding of music because music itself can mean so much or so little, depending upon the mental attitude of the hearer.

MUSIC AS INCIDENTAL TO LITERATURE.

So many of the great composers have occupied themselves in writing incidental music to the great plays, and as in the case of Richard Strauss and others, making fine musical settings to Enoch Arden, and Debussy's L'Enfant

Prodigue. Music of this character very often enhances the value of the poem and makes the characterization more real. The incidental music to the Shakespearean dramas, particularly Mendelssohn's Midsummer Night's Dream, the very clever music of Stevens, the English composer, and Edward German's Henry the VIII. Suite make very interesting musical studies. In more modern times the application of symphonic music to the motion picture drama has accomplished a great deal in educating the public to the proper understanding of how classical music may be applied even to the less intellectual form of entertainment. Public school systems have anticipated this for many years. While the opportunities for development are not always present the germ is there, and it is only a question of time when the entire scheme will be more definitely and economically practised.

THE PRESS ON GOOSSEN'S ROCHESTER DEBUT

The Rochester Philharmonic Orchestra, which made its premier appearance at the Eastman Theater on October 17, with Eugene Goossens, the British conductor, making his American debut, was given an enthusiastic reception by local and metropolitan critics.

H. C. Colles, of the London Times, guest critic of the New York Times, wrote in part: "Mr. Goossens has a high reputation as a conductor not only in London but also in several of the principal centers of Europe, where his success has been conspicuous. But what fits him peculiarly to fill such a post as this is that he has turned the worst defect of English orchestral performances, its paucity of rehearsal, to artistic profit. He has learned how to make the most of a limited rehearsal time, and though he only

arrived in this country a fortnight ago, and since then has had only sixteen hours' rehearsal, he was able to give a performance of important works at this first concert in a way which showed the orchestra already to be something more than a collection of good players. . . . Mr. Goossens was enthusiastically received on his first appearance in America and the occasion was one on which all concerned may be congratulated."

The Democrat and Chronicle (Rochester) said: "Eugene Goossens conducted, and it is clearly proven that the orchestra's managers did a wise thing in bringing this famous young musician from London to direct the beginnings of this enterprise. Rochester certainly has a symphony orchestra in which civic pride is justified already and one with alluring promise." The Rochester Herald critic wrote: "It was a Goossens triumph, as it was an orchestral triumph, and the audience acclaimed both." A. J. Warner, of the Rochester Times-Union, said: "Mr. Goossens has created a coherent orchestra that already possesses certain definite characteristics and that is capable of achieving effects of very rare beauty." William P. Costello, of the Rochester Journal and Post Express, stated: "One of the most surprising features last night was the very fine esprit de corps of the new organization and its absolute response to its new director."

A Rectification

In the MUSICAL COURIER issue of September 27, page 33, there was published a photograph of the Como Opera House with a caption in which it was stated that the group of American voice pupils, working with some of the well known teachers who make Como their summer home, had joined together to hire the house. Through the courtesy of a correspondent this has been rectified and it is now understood that Mr. and Mrs. Giuseppe Gaudenzi, of New York, rented the house for the accommodation of the pupils of Mrs. Gaudenzi, who is a well known vocal teacher. Mr. Gaudenzi is an opera singer and composer. The group in the front of the opera house as shown in the picture included Mr. and Mrs. Gaudenzi and Harry de Polski.

Oregon to Hear New York String Quartet

The New York String Quartet will make its first appearances in the Far West on November 12 and 13, when Messrs. Cadet, Siskovsky, Schwab and Vaska will play in Portland, Ore., and Salem, Ore.

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CHICAGO HEARS FARRAR, BUTT, HOFMANN, GALLI-CURCI, SCHWARZ AND STULTS IN RECITALS

Others, Too, Share Success of Busy Concert Week—Bush Conservatory Master School Concert—Stults in Joint Recital—Symphony Orchestra's Program Enjoyed—Studio Activities—News Notes of General Interest

Chicago, October 27.—At the Auditorium on Sunday afternoon, October 21, Geraldine Farrar, assisted by Joseph Malkin, cellist, and Claude Gotthelf, pianist, gave a very interesting and well patronized recital. Henry Weldon, who was announced to appear on the same program, was excused, due to an indisposition, and Joseph Malkin and Claude Gotthelf played some extra numbers to fill the vacancy. Geraldine Farrar still remains an aristocrat among the singers of the day. Her big success was richly deserved and the same may be written about her coadjutors, Gotthelf and Malkin.

ASHLEY PETTIS.

The general representative of the MUSICAL COURIER, having written editorially about Ashley Pettis' Chicago recital, nothing more need be said here, save that music lovers and musicians missed a treat when they did not secure seats for this recital.

DAME CLARA BUTT AND OTHERS.

In her concert at Cohan's Grand on Sunday afternoon Dame Clara Butt demonstrated anew that hers is an exceptionally gorgeous voice and that she holds her own as one of the most majestic figures on the concert platform. Preceding Mme. Butt on the platform, a cellist and pianist played the Grieg A minor sonata for cello and piano, and Kennerly Rumford sang a group of English songs, all of which consumed the major part of the time allowed for this concert, so that only Mme. Butt's first group could be heard. After hearing the contralto in this we regretted that we could not linger longer to hear more of that splendid artist's offerings. Let it be said, however, that she afforded her listeners much enjoyment and received their hearty approval as a reward. Programs for the recital had not reached Chicago in time and therefore the numbers sung by both Mme. Butt and Mr. Rumford, though announced from the stage, are not mentioned herein. This, too, was managed by F. Wight Neumann.

JOSEF HOFMANN AT THE STUDEBAKER.

A theatre full of musicians and music lovers were given a rare musical treat by Josef Hofmann at the Studebaker on Sunday afternoon also. Mr. Hofmann counts a large host of admirers in the windy city who do not on everything he does and listen with reverence to his enthralling piano playing. In finest fettle, this wizard of the keyboard set forth some of the most remarkable renditions Josef Hofmann has ever presented us. That part of his program heard by this writer included the Cui Causerie, two Poldini etudes, a charming Valse Phantastique by Edna Woods, Liadow's Tabatiere a Musique, the pianist's own Nemen and Kaleido-

scope, Chopin's A flat major Ballade, F minor nocturne and Grand Valse Brilliant, and Liszt's Venezia e Napoli. Hofmann was feted to the echo and scored heavily with his listeners.

AMELITA GALLI-CURCI.

The regular Galli-Curci audience packed the Auditorium on Sunday evening and hundreds found room on the stage. The famous diva has appeared so often in our midst that a review of her recital now seems out of place. She always delights her innumerable admirers and the oftener she comes to this city, the happier are her followers, as she always satisfies them. Her program was a comprehensive one, including arias and songs in which the delightful artist had not been heard here previously, and this added greatly to the attraction of the night, especially when she essayed for the first time an aria heretofore sung by a dramatic soprano—that of Tacea la notte from Verdi's Trovatore. Mme. Galli-Curci has been called a unique artist and she well deserves that title, not only for the manner in which she interprets the songs, but also for the way she selects her programs. Her success, as always, was emphatic. Mme. Galli-Curci was ably assisted by Homer Samuels, pianist, accompanist and composer par excellence, and Manuel Berenquer, her regular and capable flutist.

JOSEPH SCHWARZ.

Another distinguished artist much feted and much admired in Chicago was heard during the week, when Joseph Schwarz, who has often been heard here in concert and opera, opened the fourth season of Edna Richolson Sollitt's series at Kimball Hall on Tuesday evening, October 23. Schwarz was heard by this reviewer only in his first two groups, which comprised the Handel arioso, an aria from Massenet's Roi de Lahore, and a group by Grieg and Sinding. Schwarz is a noble artist and though Kimball Hall is too small for a big organ such as he possesses, he soon learned the acoustical limitations of the hall and sang most of his programs under tonal restraint. In good fettle, the haritone made fine use of a mezza-voice and some exquisite pianissimi were as much admired as some of his stentorian tones that shook the little hall and awakened unbounded enthusiasm on the part of his listeners.

Schwarz is a very fine interpreter. He enjoys singing and that pleasure is shared by his public. The recitalist had the good fortune of being assisted at the piano by Leon Benditzky, one of Chicago's foremost pianists and accompanists, whose services, more and more in demand, justify the opinion this writer conceived at the time of Mr. Benditzky's debut in Chicago less than two seasons ago. Since that time most of the prominent visiting and local artists have called on him to officiate at the piano whenever they gave recitals here. This does not only apply to singers, but also to instrumentalists. Schwarz, who was feted to the echo by the listeners, on more than one occasion compelled Benditzky to acknowledge the applause with him.

BUSH CONSERVATORY MASTER SCHOOL CONCERT.

Orchestra Hall with its large capacity was hardly big enough to harbor all the friends of the Bush Conservatory desirous to listen to the first public concert this season of the artist students of the master school, Tuesday evening, October 23. President Kenneth M. Bradley has done a great deal indeed for that school on the north side. Often we have heard Mr. Bradley called a dreamer. Perhaps so, but his dreams seem to be realized, as his foremost one was to have in his school fine teachers and representative talent. The faculty is a very strong one and the talent heard on this occasion was above the average.

The program began with a piano quintet by Czerwonky in which the piano part was played by Adolf Ruzicka. Then came Vilas, Johnson, who sang Lully's Bois Espais and King Charles by White. Robert Quick, a big talent, who scored heavily last year at many of the school recitals, duplicated that success in the Viotti-David E major adagio and Wieniawski's A major polonaise. Fyrne Bogle, a pianist with a lovely personality and no less lovely tone, played with fine

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understanding Chopin's etude, op. 25, No. 2, and ballade, op. 23. The trio from Faust, which followed, was well sung by Maude Bouslough, an intelligent soprano; Clay Hart, a tenor with a robust figure and voice, and Vilas Johnson, a sincere baritone. Leola Aikman, a little star already, sang the Bell Song from Lakme in a manner all to her credit and that of her teacher. Miss Aikman should make her name known before very many more years, for, after each new hearing, she impresses more and more favorably, not only through the purity of her organ, but especially through her careful handling of her fragile but well schooled instrument. Ebba Fredericksen, good to look upon, charmed the ear as well as the eye. She knows how to draw from the violin a tone, if not voluminous, at least of carrying power and beauty. She, too, has a brilliant future in store for her, judging by her handling of the Beethoven G major Romance and Vieuxtemp's rondino. Harold Triggs, a pianist who belongs to the romantic and poetic category, has much to recommend him to the musical public. Further study should make his technic more fluent, as his only drawback today seems to be his mechanism. The quartet from Rigoletto, sung by Helen E. Smith, Helen V. Bridgman, Carleton Cummings and John C. Minnema concluded a very well presented and most enjoyable program, which added to the reputation of the master school of the Bush Conservatory. Kathleen Morris and Harriet Prutsman, two gifted accompanists, admirably supported the participants and were in a large measure responsible for the fine results of the evening.

SPARLING & SHOWALTER PRESENT PIANIST.

Under the management of Sparling & Showalter, Helen Desmond-Costello, gave a piano recital at Kimball Hall on Wednesday evening, October 24, winning the enthusiastic plaudits of a very large and friendly gathering.

EDITH MASON TO GIVE CHICAGO RECITAL.

Edith Mason will give her first Chicago recital on December 11. Miss Mason's many appearances with the Chicago Civic Opera, with which institution she will again be one of the bright stars this season, assures the Chicago public an unusual treat, as Miss Mason is as successful on the concert platform as on the operatic stage. She took Italy by storm last summer, scoring a huge success in Milan, which will probably be duplicated in her native land.

ENGAGEMENTS FOR ARTHUR BURTON DISCIPLE.

Raymond Koch, who is working with Arthur Burton, will sing at Centralia (Ill.), on October 29, in a joint recital with Clarence Eddy. Mr. Koch will also sing at Lindenwood College, St. Charles (Mo.), on October 30. He has recently been engaged by the Hyde Park Presbyterian Church, as soloist.

CHICAGO MUSICAL COLLEGE NOTES.

The Chicago Musical College concerts will be held this Sunday and the following Sunday in LaSalle Theater instead of Central Theater, the latter being in the hands of the decorators.

Grace Bradley, vocal student of the college, has been engaged as head of the vocal department at the Chicago Piano College. Eloise Fogle, also a student of the voice, has been engaged as head of the vocal department at Ewing College,

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Ewing, Ill. Ada Belle Files and Russell Boltenstern sang for the KYW radio October 25.

Students in the concert, lyceum and chautauqua class gave a program at the Austin Branch High School, October 26. The piano department presented a program at the Recital Hall, Steinway Hall, on Thursday.

Marie K. Critchfield of the 1922 class in public school music, has been engaged for the Garfield High School, Terre Haute, Ind.

Students of Rose Lutiger Gannon have been active in musical circles. Helen Blake is engaged for a concert in Lyon & Healy Hall, November 7; Kathryn Ryan for a concert at Danville (Ky.), November 4, and Teresa Huening for a concert at Edgewater Presbyterian Church, Chicago, November 4.

STULTS IN JOINT RECITAL.

The Stults' joint recital, given at Kimball Hall, on October 25, was one of the most interesting that has come to the attention of this reviewer in many a moon. Before analyzing the merits of the two singers—and their qualities are many—words of praise should be given for their mastery in program-making. The Stults must have studied carefully the song literature before inscribing so many unacknowledged numbers on their list and though not one of the songs was marked "new" or "first time in Chicago," many of their contributions were numbers seldom heard in the concert hall today and each well deserving a place on concert programs. The Stults, furthermore, had the kindness to give the names of the writers of the words of their various songs, instead of publishing solely the names of the composers of the music. This departure from the accepted rule is praiseworthy as the one who writes the words should be given as much credit as the one who writes the lyrics.

The program opened with duets sung by Monica Graham Stults, soprano, and Walter Allen Stults, baritone. The first, La Camargo, a song of the eighteenth century translated and arranged by Schindler, was given with marked authority by the two artists. The next offering was Schubert's Serenade, arranged and adapted by Rolfe, and Saint-Saëns' Pastoral (English version by Ondin) concluded the first group. Then came Walter Allen Stults' first solo group, including Schubert's Der Lindenbaum, Schumann's Auftrage, Bungert's Der Sandträger and Promesse de mon avenir from Massenet's Le Roi de Lahore. Mr. Stults has been heard by this reviewer often in the past, but two years have elapsed since he had listened to the baritone and it was difficult at first to believe one's ears as the Stults of today is a complete revelation, while the one of yesterday had many faults. It would be puerile to state that Mr. Stults has made great progress—praise that should be given a pupil, but not an artist such as Stults revealed himself on this occasion. A more artistic conception of how songs should be rendered has not been encountered in the concert hall in a long while. Stults makes his appeal not through his voice, but through his big mentality, and his rendition of each song could be taken as model. Here is a master of the song literature and this statement is in no way an exaggeration, just statement of fact. Stults uses his organ with consummate artistry. He made the most of his instrument, singing with great dignity, using often a mezza-voce that was delightful. He won the big approval of a very large and discriminating audience, which asked for many repetitions and many encores throughout the course of the evening.

Mr. Stults' second group consisted of Griswold's The Vagabond (written for Mr. Stults), Mowrey's Tears of God, Curran's Nocturne, Ornstein's Gazal, Arab Love Song—so well given as to necessitate a repetition—and Densmore's I Must Down to the Seas Again. Stults' enunciation of English, French, and German is impeccable. The Stults, who have won an enviable place among the leading musicians of this country, should be in great demand, as they have a message to deliver and their appearance in Chicago presaged well for an extended tour this season.

Monica Graham Stults has a voice of considerable dimension, beautiful in all registers, warm, vibrant and superbly handled by its handsome possessor. Like her husband, she has a most dignified stage appearance and her personality, charming and noble, won her many friends from the first. Mrs. Stults has long been regarded as one of the leading sopranos in this city. Her recital advanced her many steps in the esteem of her colleagues and the general public. Her solos included Delibes' Arioso, Nerini's L'Insecte aile, Staub's Les Cloches de Brugs, Bachelet's Chere Nuit, Sachnowsky's The Clock, Watts' The Little Shepherd's Song, Spear's Sleep Little Tired Eyes, Curran's Nursery Rhymes and Beecher's Above the Clouds (written for Mrs. Stults). What a beautiful array of songs! How well arranged and how superbly given! Mrs. Stults, too, has a beautiful diction, her phrasing is most correct, her delivery impeccable and with all those attributions so much in evidence on this occasion, the success of the singer was in proportion with the admiration of the audience.

The other duets sung during the evening were one from Massenet's Thais, Cadman's Love Like the Dawn Came Stealing, and Blumenthal's Venetian Boat Song. Harriet Rutledge presided at the piano and played admirable accompaniments for the singers. Miss Rutledge is a poet of the piano and though she had not come to the notice of the writer before this, she contributed in no small way to the big success of the night, and her appearances as accompanist will, no doubt, be many hereafter. A most enjoyable recital!

MARY MCCORMIC TO REMAIN ABROAD.

Mary McCormic, of the Chicago Civic Opera Company, who had been reengaged with the company for this season, has sent word that she will remain in Europe this winter. She has a contract to sing in Spain and, it is said, will sing several guest performances at the Paris Opera Comique.

KLIBANSKY FOR CHICAGO MUSICAL COLLEGE.

Sergei Klibansky, the well known New York vocal instructor, has just been engaged by Carl D. Kinsey as guest vocal teacher for the summer term at the Chicago Musical College, June 30 to August 2. Mr. Klibansky, who has held master classes for several years at Memphis (Tenn.) and Seattle (Wash.), will teach only at the Chicago Musical College next summer. This very important announcement is the first to come from the Chicago Musical College so far this season and other equally significant announcements are expected from the same school in the near future.

RALPH MICHAELIS PASSES AWAY.

Chicago has lost one of its most popular young violinists in the sudden passing away this week of Ralph Michaelis.

MUSICAL COURIER

Mr. Michaelis had established a reputation for himself as recitalist and teacher and as the violinist of the well known Beethoven Trio. He is survived by his wife, Margaret Weiland Michaelis, a gifted pianist, and a baby daughter, Margery, and mother.

AMERICAN CONSERVATORY NOTES.

Advanced piano pupils of Allen Spencer and voice pupils of Karleton Hackett gave the regular Saturday afternoon recital of the American Conservatory this week, October 27.

Louise Hattstaedt-Winter is filling many engagements in concerts and recitals. October 26, she appeared in a recital given by the W. W. Kimball Company in conjunction with the Kimball Reproducing Piano and Organ, and November 28 she will sing at Orchestra Hall in a concert given for the benefit of the Lutheran Hospital.

The Normal or Teachers' Training Class of 1923-24 is the largest in the American Conservatory's history.

Francisco Santiago, pianist and composer, and Petrona Ramos, vocalist, instructors at the Philippine Conservatory, Manila, are taking a post-graduate course at the American Conservatory.

Berenice McChesney, an artist-pupil of Heniot Levy, appeared in joint recital October 20, at Kimball Hall with George G. Smith, baritone. Mrs. McChesney set for herself the formidable task of playing such great works as the complete Sonata Appassionata, Beethoven; the G minor concerto, Saint-Saëns, and the Liszt E flat concerto. Her performance was a remarkable one both technically and artistically. Mrs. McChesney is undoubtedly one of the most noteworthy products of the Levy studio. George G. Smith shared with Mrs. McChesney the honors of the occasion by his artistic singing.

RECENT ENGAGEMENTS OF ESTHER WALRATH LASH.

Some of the recent engagements of Esther Walrath Lash, soprano, were: at the meeting of the Women's Ohio Society in the Francis First room of the Congress Hotel, October 11; at the Wellington Avenue Congregational Church, as soloist, October 14; at the wedding dinner of Gertrude Kahle at the Morrison Hotel, October 17, where she was warmly commended by all those present and approached for a tentative engagement at Lima (O.). Mrs. Lash will appear in a unique song recital in Chicago some time in January.

NOTES FROM LOUISE ST. JOHN WESTERVELT STUDIO.

Lola Scofield, soprano, sang at the Howard Theater last week and next week will start on a short tour through Michigan.

Marion Capps, soprano, was one of the cast of Rip Van Winkle, two scenes of which were given at the Studebaker

Theatre, October 18. On October 19, Miss Capps sang at a reception at the Washington Boulevard Methodist Church, Oak Park, where she is beginning her second year as soloist.

Irene Shields, soprano, was on the opening day program of the series of recitals given by the Columbia School of Music on Friday evenings.

At a concert given at Elinor Club No. 1, on October 18, Winnifred Erickson was one of the soloists, singing two groups, including songs by Barnett, Porter, Carew, Trehearne and Martin.

HELEN FREUND SECURED FOR CIVIC ORCHESTRA.

Helen Freund, talented pupil of Mrs. Herman Devries, and the first Chicagoan to the knowledge of this office to be awarded the yearly allowance by the Juilliard Foundation, has just been secured by Frederick Stock to sing with the Chicago Civic Orchestra at Orchestra Hall on November 25. When Conductor Stock was informed months ago that the East was helping Miss Freund, he said "we also here in the West will do something for her. She will sing with our Civic Orchestra." This office was cognizant of this as far back as July, but only divulges it today when the announcement is officially made. Miss Freund will sing the Polonaise from Mignon for her debut with the Civic Orchestra of Chicago. The young lady, who is in her early teens, has been studying for years with Mrs. Devries, with whom she still continues her vocal education and under whose tutelage she was heard publicly last winter, always winning the full approval of the public and press alike. Congratulations to her teacher as well as to the clever pupil!

CHICAGO SYMPHONY ORCHESTRA.

The third program of the thirty-third season of the Chicago Symphony Orchestra, under Frederick Stock, was one given to several novelties, including La Procesion Del Rocio by Turina and the Honegger Symphonic poem, both of which had their first hearing on this occasion in this city. Conductor (Continued on Page 57).

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MUSICAL COURIER

Peralta Likened to Eames

The appended criticisms are further indications of the splendid success made in both Portland and Bangor, at the Maine Music Festival, by Frances Peralta, soprano of the Metropolitan Opera Company:

Peralta was likened by a festival patron to Emma Eames singing that great role of Marguerite. She was in wonderful voice Saturday night and for many was at the very height of her achievement in the last act. Youth and love and light and beauty and hope—all are



FRANCES PERALTA

portrayed to perfection by this beautiful woman with her glorious voice, a pure soprano with the rich golden quality of sympathy enhancing its higher notes; and in despair, in pathos, in madness of anguish, she shows herself no less interpretative.—Bangor Daily Commercial, October 8, 1923.

As Marguerite, Frances Peralta, soprano of the Metropolitan Opera Company, was a convincing heroine. She made the role that of a sweetly dignified great lady, carried away in one fierce outburst of feeling with tragic results. The famous Jewel Song and the Spinning Wheel Songs were given with a relentless appeal, but the best part of her singing was the final song, an appeal to God to save and pardon Marguerite.—Portland Press Herald, October 11, 1923.

Frances Peralta, who took the role of Marguerite, is one of the splendid new artists of the Metropolitan, a favorite in New York, and, in fact, wherever her golden soprano voice has been heard. She has played with great success such operatic roles as Aida, in the opera of the same name; Santuzza, in Cavalleria Rusticana, and the leading soprano role in the Metropolitan premiere of Giordano's opera, Andre Chenier.

Miss Peralta received a welcome that must have gladdened her heart, as unremediated, so enthusiastic and so sincere was it given. Seldom has Bangor had the pleasure of listening to a soprano voice of such exquisite beauty. Her ability as an actress is miraculous and her singing nothing less than superb. It would be hard to pick a soprano today better fitted by the manner of her work, the art of the actress, the ability of the soloist and the beauty and charm of manner, for this role of Marguerite. Later we shall speak in detail of some of her work.

Frances Peralta scores her greatest success in the music of one of the dramatic scenes in the opera, that in which Marguerite, kneeling in the cathedral, imploring pardon from on high, is taunted by the terrible voice of the invisible fiend, threatening her with eternal torment.—Bangor Daily News, October 8, 1923.

Foreign Conductors in New York

The last two or three months have brought to New York a number of conductors who have left Europe on account of the present economic conditions there. Among those who called at the MUSICAL COURIER office in the last few weeks was Georges Zaslawsky, conductor of the Philharmonic Orchestra of Buenos Aires. Russian by birth, he studied violin at the Petrograd Conservatory and later with Henri Mortau. He was one of those instrumental in founding the Opera of Young Artists at Petrograd in 1910. Leaving his native country at the time of the revolution, he conducted concerts in Prague, Berlin and Paris, receiving excellent notice in each city, and finally went on to Buenos Aires, where he has conducted the Philharmonic Orchestra for the last two years.

Another conductor now in New York is Bronislaw Szulc, former leader of the Lodz Philharmonic Orchestra and the Warsaw Musical Society. Mr. Szulc is also known outside his native Poland, having successfully conducted concerts at Liverpool last year, where he is reengaged for the coming January.

A third foreign artist in New York is the Composer-Conductor Stepan Stepanoff, who brings recommendations from Sophia, where he had been leading both opera and symphony concerts.

A. I. O. A. Incorporates

Articles of incorporation were filed recently in Albany for the American Institute of Operatic Art. The incorporators are Archibald R. Watson, Kenneth O'Brien, Lindsay Russell, and Max Rabinoff, all of New York, and Franz Schmutzler, of New Jersey.

The institute, founded by Mr. Rabinoff, is located at Stony Point, N. Y. Its purposes are to encourage and promote the study of folk music and to aid in collecting all of the folk songs of the whole country; to co-operate with American composers and librettists in an effort to create national opera; to give opportunities to American operatic students to get adequate training and practical experience; to produce American operas, as well as Italian, Russian, German and French operas, in as nearly perfect a manner as possible, and bring them to every community in the United States, at reasonable prices.

Mischa Mischakoff and the Critics

Mischa Mischakoff, a young Russian violinist, made his debut on October 14 at Town Hall. He was the fortunate winner of the Stadium contests held last spring and through this was offered an appearance with the Philharmonic Orchestra last summer. He made a very profound impression upon his hearers and seemed to be possessed with those qualities which constitute the artist.

The Tribune declared that "Mr. Mischakoff proved himself to be a good violinist, but not a Kreisler, Zimbalist nor

November 1, 1923

Albert Spalding. His tone, no longer dissipated in the open air, was generally clear and smooth; . . . Mr. Mischakoff's playing on the whole was skillful, entitling him to a very respectable rank among violinists. The Times wrote: "In a hall thronged with fellow Russians, the young player proved his command of dynamic and tonal variety, strong in melody or soaring lightly to the heights." The Herald said: "Last night in Vitali's chaccone, Lalo's Symphonie Espagnole, and shorter pieces, he played with a fine tone, skill, intelligence and feeling." The Sun felt that in his playing "a combination of mellow beauty of line, warm temperament and lucid technic appeared to be the foundation of Mr. Mischakoff's equipment, ample even in so ambitious a program."

Honors Awarded to Matzenauer

Following Margaret Matzenauer's recent concert in Spokane, Wash., two of the critics eulogized her as follows:

Nothing quite so perfect as Mme. Matzenauer's voice has been heard in Spokane for years; its velvety quality extends from the highest point to its lowest note, and there is not a flaw in it. It is seemingly of limitless solidity, but of such limpidity that it connotes every change of thought and every degree of emotion. It is like a river in its unbroken flow, reflecting the rays of the sun and silvered by moonbeams.

Warm, clear and full, the legatos are deliberate and tranquil, the tone at all times a marvel of production.—The Spokesman-Review.

The unusual range of Mme. Matzenauer's voice was brought out in the group by La Force, Watts, Scott and Griffes, with which she closed. The audience demanded two encores after the last number.—Spokane Daily Chronicle.

Ethel Wright and Thomas Fuson to Give Recital

Ethel Wright and Thomas Fuson, contralto and tenor, have been engaged to appear in joint recital at Westfield, N. J., on November 13. The audience at Westfield will have the opportunity of hearing a rather unique program on this occasion, as several groups will be devoted to some highly interesting duets, and one group to American Indian songs in costume.

Seidel and Maurel in Joint Recital

Toscha Seidel and Barbara Maurel will appear in joint recital at Newburyport, Mass., on November 9.

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GOTHAM GOSSIP

SOUTHLAND SINGERS' HOME-COMING MEETING.

The Southland Singers, Emma A. Dambmann, president, held their home-coming sociable meeting at the Hotel Plaza, Monday evening, October 15. A large number attended this first affair, when reports were read, plans for the year were discussed and Mme. Dambmann received the new members, presenting each with a yellow chrysanthemum. An impromptu musical program was given by the members.

Marion Ross, who has been heard frequently on the Southland programs, again delighted with her clear, ringing voice and grace of manner. Mrs. Herman C. Zaun, a charter member, played with charm several piano solos, and Fay Milbar, a new member, was also heard in a group of piano numbers, playing with admirable technic. Katherine Face, soprano, showed progress in her singing and won favor for her rendition of several songs. Refreshments were served and a very enjoyable social hour was spent.

Beginning Saturday, November 3, and continuing the first Saturday of every month, social musical afternoons of the Southland Singers will be held at the residence of the founder and president, Emma A. Dambmann.

WAFORD PUPILS AT HOTEL PLAZA.

Announcement is made of an evening of operatic vaudeville, to be given by the pupils of Claude Waford, for the Marquette Club, at Hotel Plaza, Monday evening, November 5. Excerpts from Carmen, Lucia, Hansel and Gretel, and Pique Dame will be sung by Tilla Geminder, Florence Otis, Emily Hatch, Anna Flick, Katherine Timpson, Marjory Bell, Jeanette Holly, Marion Callan and Margaret Haas, sopranos, and Mary Davis, Gertrude McDermitt, and Agnes Burgoyne Taylor, contraltos; Messrs. Seymour Page, Eric Edman, and Joseph Siegfried, tenors, and Joseph Kayser and Frank Ronan, baritones. Special dances will be interpreted by Mabelle McManus and Guido Nazzo. Willard Sekberg will be at the piano.

BOARD OF EDUCATION LECTURES AND RECITALS.

Among events of last week given by lecturers, singers and instrumentalists under the auspices of the Board of Education was an organ recital by W. A. Goldsworthy, assisted by Anita Self, soprano; lecture concerts, by Charles D. Isaacs; lectures with piano music, by Marie Josephine Wiethan. The following are planned for the immediate future: Orchestral Music, Gerald Reynolds, with musical selections; The Bohemian Girl, Marguerite Potter; American composers, Marie Josephine Wiethan; Early American Songs, Louise Lancaster; Modern Masters of Light Opera, June Mullin; Some Native Composers and Poets, Sally Hamlin, with repetitions of evenings given during October.

Miss Potter's operalogues will be extended this year. She will be at P. S. 27, Manhattan, Forty-second street, on Friday evenings, and at Evander Childs High School, The Bronx, on Thursday evenings.

WALTER PECK STANLEY AT NORTH REFORMED CHURCH, NEWARK.

Walter Peck Stanley, organist for some years past in Atlanta, Ga., and a prominent member of the American Guild of Organists and also of the National Association of Organists, is the new organist and choirmaster of the North Reformed Church, Newark, N. J., where a new Casavant organ will be installed next month. Mr. Stanley is a member of the executive committee of the N. A. O.

PEOPLE'S CHAMBER MUSIC CONCERTS BEGIN NOVEMBER 16.

The series of concerts to be given at the Washington Irving High School, under the auspices of the People's Symphony Concerts Auxiliary Club, on Friday evenings, beginning November 16, will include several of the most noted of chamber music ensembles. The New York Trio (Clarence Adler, pianist; Miron Poliakin, violinist, and Cornelius Van Vliet, cellist), will be heard at the first concert. Other organizations in the series will be the Hans Letz Quartet, The Flonzaley Quartet, the Kaltenborn Quartet, Mr. and Mrs. Alexander Bloch in a sonata recital, and the St. Cecilia Club, a chorus of 100 women's voices conducted by Victor Harris.

GERTRUDE CASRIEL PLAYS FOR RADIO.

Gertrude Casriel, pianist and teacher, had many requests to play on radio programs. After being heard from WJZ, she received many words of praise. She broadcasted from WEAF on Friday evening, October 26.

CAMP ARTISTS AT PROFESSIONAL WOMAN'S LEAGUE.

Grace Hoffman, soprano, with Elmer Hedges at the piano, were introduced by the chairman of program, Blanche H. Camp, at the October 22 meeting of the Professional Woman's League, Hotel McAlpin. Miss Hoffman sang three groups, divided into Italian, French and American items. Of the last named, Wae-ton Wa-an (Omaha Indian melody), and songs by Rummel, Ware and Hyde were heard. Edith M. Bridge is chairman of press.

CULTURE FORUM AFFAIRS.

The thirty-eighth issue of Culture Forum, Albert Sonberg editor, consists of eight pages of up-to-date musical, literary and poetic articles, including announcement of the various concerts and lectures given by this organization. Ludmilla Wetché contributes Souvenirs of Dvorak; Paolo Abbate, The Origin of Art; Harry Gropper, Our American Royalty; Walter Pulitzer, The Thoughtless Word; Dr. Shaw, The Chorus, and Mr. Sonberg, a full page story, Fashion. Illuminato Miserendino, violinist, with Fred Kahn, pianist, gave a program October 20, and S. Reid Spencer gave a talk to the club on October 21 on Music and Its Cultural Aspect.

MUSICAL COURIER

HELEN THOMPSON COACH AND ACCOMPANIST.

Coenraad Bos recommends Helen Thompson as coach and accompanist, which goes far to establish her in public esteem. She has had much experience with singers and instrumentalists, and is a sister of Dr. Thompson, the well known musical authority of Albany, N. Y.

DADMUN CHARMS SYRACUSE MUSICAL CLUB.

Royal Dadmun gave a song recital before the women from foreign lands as well as the United States, delegates to the World's Dairy Congress, who were guests of the Morning Musicals, Inc., October 10. The Post-Standard said: "He made a most favorable impression; his reception assumed the nature of an ovation." The Journal stated: "He sang skillfully, and gave the best of rhythm and artistic accent; he was generous with encores, which also brought joy to the program."

MAX BILD, VIOLINIST AND TEACHER.

Max Bild, concert violinist and instructor, who has achieved artistic success in Europe, has arrived in New York, where his brother, Dr. Alfred Bild, is also located. The violinist was a scholarship pupil for five years in Berlin under Joachim, and in Vienna under Dont, afterwards living eight years in Paris. Mme. Bayerlee, the well known Stockhausen exponent, is interested in introducing him.

A. G. O. AND N. A. O. AFFAIRS.

The American Guild of Organists gave a service at St. Bartholomew's Church, November 1, the combined choirs of the Brick Presbyterian Church, the Church of the Ascension and St. Bartholomew's Church being associated in the music. October 29 the first Get-together Dinner took place at the Mid-Town Restaurant, when the guest of honor and speaker was H. C. Colles, musical critic of the London Times and present guest critic for the New York Times.

Two Features of Sousa's Program

When John Philip Sousa and his band of 250 men were heard in their only New York recital on October 7, at Madison Square Garden, two new numbers were particularly interesting to the audience. The first one, Nobles of the Mystic Shrine, was written for the big convention held during the late spring in Washington, D. C. The number is characteristic of the March King, and won instant favor on this same occasion. Sousa had as his guest the Mecca Temple Band that took part in rendering the new number. As an encore to this they played The Gallant Seventh, dedicated to the famous Seventh Regiment.

Another notable number in the first half of the program was a little French piece, Night in the Woods. This number has been one of the most popular selections in recent editions of the Folies Bergere. Both are Sam Fox publications.

Artists Stopping at Great Northern

Max Rosen, well known violinist; Mme. Else Fischer, Wagnerian soprano, and John Powell, American pianist and composer, are among the artists recently registered at the Great Northern Hotel. A number of the Wagnerian Opera Company members during their two day stay in New York prior to their departure to Washington, D. C., where they began their tour of the United States, were guests of this hotel.

De Pachmann's Second New York Recital

De Pachmann will give his second recital at Carnegie Hall, New York City, on November 16, at 8:30 o'clock. An all-Chopin program will be offered.

MAY PETERSON SINGS IN

HER HOME STATE

Ripon, Wis., October 25.—The generous response to encores and the gracious attitude of May Peterson, who appeared at the Ripon Auditorium in a recital, contributed much to the unusual success of her program. From the first, Miss Peterson's attitude was delightfully informal as she explained quite simply the theme of a song, or when following the little lyric, Oh, No, John! She threw a sidelight on herself with the remark, "There are rumors about me, but his name is Ernest." She spoke most enthusiastically of her reception and the continued high appreciation of the audience. She said it could not have so appreciated a worthwhile program had it not been educated by its extraordinary concert course.

Much of the interest in the singer is due to the fact that she was born in Oshkosh. Her father was a traveling evangelist, always accompanied on his travels by his daughter. As a young girl she sang with so much feeling and expression that she was her father's greatest help. When he died she went to Italy, where she studied for five years, doing her own cooking and sewing in the meantime and earning her way giving vocal lessons in Florence, Rome and Paris.

Her rich coloratura soprano is capable of expressing a great deal of feeling. She sang always without apparent effort. The Cuckoo Clock, and Carry Me Back to Old Virginny she sang by special request. Mr. Shepard, who accompanied Miss Peterson, is also a Wisconsin man.

F. W. I.

Elsie Janis at Aeolian Hall

Elsie Janis, the celebrated comedienne and mimie, will make her first New York appearance of the season in her new line of endeavor, at Aeolian Hall on Friday afternoon, November 2. Her program will include character and French songs, costume dances and imitations. On this occasion Miss Janis will be assisted by Rudolph Bocho, violinist; Walter Verne, baritone, and Lester Hodges, pianist.

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FREDERIC TILLOTSON.

The admirable young pianist, who has begun the current season with a rush. His first recital was given in Warren, Pa., on September 10, and he followed this very successful engagement with three appearances during the month, playing at the Newton Center Women's Club on the tenth; Milford, N. H., on the twelfth, and Gardner, Mass., on the sixteenth. Mr. Tillotson appeared with his Boston Trio at a concert for the West Newton Educational Society on October 26. This uncommonly able artist is rapidly making a place for himself, and indications point to a highly successful season. (Photo © Underwood & Underwood)



RUDOLF LAUBENTHAL.

New German tenor of the Metropolitan Opera, who arrived last week on the S. S. Resolute. It is his first visit to this country. His debut will take place on November 9, when he will sing Walther von Stolzing in the revival of *Die Meistersinger*. Laubenthal has long been a favorite at the Deutsches Opernhaus, Charlottenburg, Berlin. (Photo © Underwood & Underwood)



ANNE ROSELLE.

who has been singing some guest performances with the San Carlo Opera Company, has sung during the five weeks' engagement in New York City the roles of Aida (with which the season was opened and closed), Tosca, Mimi and Nedda. Miss Roselle opens the second week of the San Carlo Opera in Philadelphia, as Marguerite in *Faust*. She will remain with the company during its engagement in Philadelphia, Boston and Rochester, when she returns to New York to give her New York recital in Town Hall, February 5, leaving immediately after a concert tour. Plans are now being completed for her appearance in Vienna and Budapest the coming summer, and later in Italy. (Photo © Mishkin)



ELEONORA DE CISNEROS.

Eleonora de Cisneros, mezzo soprano, sang her first performance with the Wagnerian Opera Company in Pittsburgh on October 27 as Ortrud, in *Lohengrin*. Mme. Cisneros has been engaged to sing with the Wagnerian Opera Company for twenty weeks. Her roles will be Venus in *Tannhäuser*, Ortrud in *Lohengrin*, Brangane in *Tristan and Isolde*; Brunnhilde, in *Walküre*, and Brunnhilde in *Götterdämmerung*.



CLARA NOVELLO DAVIES ARRIVES.

Delayed in London owing to the engagements of a number of her artist-pupils, the well known vocal teacher arrived on Friday in New York on board the *Mauretania* in splendid health and ready for her well booked season here. Mme. Davies taught for four months during the summer in Paris, where her success was such that she will return again next summer. (Photo © by Underwood & Underwood)



RICHARD'S GRANDSONS AND DAUGHTERS.

If the name of Wagner is not perpetuated it will not be the fault of Richard's son, Siegfried. Though marrying rather late in life the photograph shows the healthy appearance of the four children who have already come to him and his wife, two of them boys. Who knows but what one of the good-looking youngsters in the photograph will inherit a bit of Grandpa Richard's talent.

BOZA OUMIROFF.
well known Chicago musician, photographed in front of his home.



VIOLA PHILO,
soprano, formerly of the Metropolitan Opera Company, who will give a song recital in Aeolian Hall, New York, on Thursday evening, November 15. Her program will comprise numbers by Pergolesi, Fesch, Scarlatti, Respighi, Scontrino, Wolf, Strauss, Staub, Jacques-Dalcrose, Hahn, Bemberg, Massenet, Hageman, MacFadyen, J. Bertram Fox, Sanderson, Rachmaninoff, Carpenter and Kramer. (Apeda photo)



BETTY BURKE,
one of New York's busy singing teachers. She has charge of the vocal department at Sacred Heart, at Buckley School, at Hewitt School and at Tod Hunter School. Miss Burke is one of the many artist pupils of Minna Kaufmann who are doing worth while things musically. (Photo by Moody)



TWO WELL KNOWN FIGURES.
(1) Vladimir Shavitch, conductor of the Rochester Philharmonic Orchestra; he seems to be "treed," as it were. (2) Mrs. Shavitch (Tina Lerner) and daughter Dollina, out for a stroll. Both pictures were taken in the Harz Mountains, Germany, two months ago.



ON THE EMPRESS OF BRITAIN.
on the St. Lawrence before landing at Quebec, showing the French singer, Raymonde Delaunois, between Geza De Kress and his wife, Norah Drewett, pianist, and M. Thomas, a French author (with the cap); who is the husband of Mme. Delaunois.



VLADIMIR DE PACHMANN THEN AND NOW.

Vladimir De Pachmann made his first tour in the United States in the season of 1891-92.—In those days the half-tone had not come into its own, so the MUSICAL COURIER files have no cut of him, but on his second visit, 1899-90, the photograph reproduced above appeared on the front cover of the MUSICAL COURIER for October 18, 1899. This season he is back for the first time in a dozen years, attracting the same huge and enthusiastic audiences as ever. His latest photograph shows him, seventy-four years young, with (right) F. C. Coppicus, head of the Metropolitan Musical Bureau, his manager, and Signor Pallatelli, his secretary and companion for eighteen years. (Photo by Victor Geory)



JOSEF ADLER,
pianist, teacher and accompanist, who accompanied Hugo Kortchak at his violin recital at Aeolian Hall on October 15. Mr. Adler is in receipt of a letter from Mr. Kortchak in which he states: "Your splendid playing was a great help and also a joy for me." (Photo by Mishkin)



ALFREDO GANDOLFI,
Italian baritone, who has just been engaged by the Chicago Civic Opera Association for the eleven-and-a-half weeks' season in Chicago with an option for the tour. Mr. Gandolfi recently scored a great success in San Francisco during the opera season there, under Merola. He has also sung in this country with the De Feo and Scotti grand opera companies, having an extensive repertory. Aside from possessing a fine baritone voice, he is a splendid actor and ought to be a valuable addition to the Chicago Opera forces. (Lomax photo)



ERNEST SCHELLING
photographed upon the occasion of his visit to Willem Mengelberg's summer home, Val Sirrestra, in Engadine. Mr. Schelling and Mr. Mengelberg are looking at life as through a glass darkly, but there seems to be something entertaining behind the background, as it were. The gentleman wearing laurels is the president of the Concertgebouw of Amsterdam.



HAROLD NASON,
pianist and director of the Leschetizky School of Piano Playing in Philadelphia, who will teach at his Carnegie Hall studio in New York on Wednesdays.



ON THE SITE OF THE VERDI STATUE.

Park Commissioner Francis D. Gallatin; Florence Foster Jenkins, president of the Verdi Club; Mrs. Cyrus A. Baker, chairman of ceremonies, and Mrs. Charles Allen Tuttle, chairman of the breakfast committee. The occasion was the planting of a blue spruce tree on the site of the Verdi statue, in the bare park triangle at West Seventy-third street and Broadway, October 9. (Fotograms News Service)



ECHOES OF ELLA ELLIS PERFIELD'S TRIP ABROAD.

(1) Mrs. Perfield and an Alpine horn player in the Swiss Alps, and (2) snapped in Rome. Mrs. Perfield and a party of her teachers went to Europe early in the summer, making a tour of several of the countries. She returned some time ago and is already in the midst of a very busy season at her New York studios.



BERNICE R. BLOCK,
daughter of Mr. and Mrs. Jules Block of Oak Lane, Pa. Miss Block is a promising pupil of Giuseppe Boghetti, the well known vocal teacher of New York and Philadelphia. (Photo by Jackson's studio)



EDNA ESTWALD,
who is well known in concert and opera in the Scandinavian countries and will tour Canada this year. (Photo by Apeda)

MUSIC ON THE PACIFIC SLOPE

LOS ANGELES ANTICIPATES FINE ORCHESTRAL SEASON

Los Angeles Trio Incorporates—Civic Association Aims at Municipal Auditorium—Notes

Los Angeles, Cal., October 15.—The symphony concerts begin this week. A list of noted soloists and novelties for the orchestral programs has been announced. Mr. Rothwell has been busy during his vacation securing and preparing these new numbers.

THE SEASON'S OFFERINGS.

L. E. Behymer, the veteran impresario, more than sustains his reputation, by offering on his Philharmonic course a list of twenty-five artists of distinction, the Ukrainian Chorus, the Duncan Dancers, and a number of other combinations.

The Chamber Music Society will give the best in chamber music with a great variety of instrumental combinations. Concerts will be given in Gamut Club Theater twice a month, twelve in all.

INCORPORATION OF LOS ANGELES TRIO.

The Los Angeles Trio has been incorporated, and will be known as the Los Angeles Trio Association with G. Allan Hancock as president. This is good news to the many admirers of May McDonald Hope, the pianist and founder of the trio, who has worked in its interest untiringly. With a board of prominent people to back it, and a man of Mr. Hancock's musical standing, sagacity, and wealth as president, the future is assured.

FINE WORK OF CIVIC ASSOCIATION.

The Civic and Arts Association of Los Angeles, whose slogan is "to promote the highest ideals of citizenship through the medium of music," is doing tremendous work in the way of community music, and the promotion of all civic art, with the ultimate object of a real Municipal Auditorium, which is sorely needed.

NOTES.

Homer Grunn presented a talented pupil, October 11, in the recital hall of the new Southern California Music Company Building. Marguerite Porter, fourteen years of age, gave a program worthy of a mature artist.

Frank Nagel has resumed his morning lectures for the Opera Reading Club, which met with a phenomenal success last year. The first meeting was held October 1, in the auditorium of the Masonic Temple, Hollywood. Dr. Nagel gave the synopsis of La Boheme.

France Goldwater, manager of many attractions, has leased the old Walker Auditorium on South Grand Avenue (which was for many years a leading theater and concert room). It will be known as the Fine Arts Auditorium.

The MacDowell Club of Allied Arts gave the opening reception and housewarming in its new building. A brilliant company was present, and congratulations were many. The audience room, seating about 300, is intimate and attractive, and adapted to art exhibits as well as musical and club purposes.

J. C.

Jacobinoff to Have Coast to Coast Tour

The 1923-24 season will be exceedingly busy for Sascha Jacobinoff, for he will appear in concert from Coast to Coast. He has eleven dates with the Griffes Group in California alone, besides many personal engagements. This month he will be soloist with the Philharmonic Society of Philadelphia, Josef Pasternack, conductor, in Washington. During the summer Mr. Jacobinoff worked on the Conus concerto in E minor, one of the compositions he will play in concert this winter. He also will play the Beethoven con-

certo. Mr. Jacobinoff states that he will present a number of ultra-modern compositions on his recital programs this season.

Tollefsens on the Coast

The Tollefsen Trio (Augusta Tollefsen, pianist; Carl Tollefsen, violinist, and Paul Kefer, cellist) left on October 15 for a flying trip to the Pacific Coast, on which they will fill engagements going and returning. While they have



MR. AND MRS. C. H. TOLLEFSEN
at Ausable Chasm.

appeared in every other part of the country it will be their first visit to the Western Coast.

The tour opened in Terre Haute, Ind., October 16. Among the cities being visited on the Coast are Portland, Ore., Bellingham, Wash., and Lewiston and Boise, Idaho, the latter city being Augusta Tollefsen's birthplace.

Mr. and Mrs. Tollefsen and their daughter, Alma, spent their summer vacation cruising on the Great Lakes, with short visits at Niagara Falls, Toronto, Montreal, Quebec and Ausable Chasm. Augusta Tollefsen has just completed a number of piano records for the De Luxe-Welt-Mignon Recording Corporation. An earlier recording which has struck public fancy and is fast becoming a "best seller" is Gallico's paraphrase on themes from Strauss' *Künstlerleben*. She will play this number on tour, as well as at her New York recital, March 4, at Town Hall.

The Tollefsens will make their usual mid-winter tour of the South and Middle West shortly after the holidays.

PALO ALTO MUSICAL NEWS

Palo Alto, Cal., October 15.—With the announcement of The Peninsula Musical Association's twelfth season, the 1923-24 concert season may be considered on its way. This year the association will present four attractions: Zimbalist, Elena Gerhardt, the Griffes Group, and Harold Bauer.

STANFORD GLEE CLUB.

The Stanford Glee Club is making ambitious plans for this season. Rehearsal of a new program, selected by Warren D. Allen, director, has been begun.

MAGNETIC VOCALISM.

Eleanor Hazzard Peacock, mezzo-soprano, in recital at the Castilleja School, October 15, delighted a friendly audience with a voice of great power and large range. She is the possessor of personality and a magnetism which

reaches over the footlights and makes of her audience one large family. Her accompanist was Latham True.

COMMUNITY HOUSE NOTES.

The Community House concerts have become increasingly popular, and one must go early for a seat. On October 5, Lulu E. Pieper, San Jose soprano, gave the first of the Sunday afternoon musicales. She delighted with her pleasing, well-trained voice. On October 12, Verne Kelsey, San Francisco pianist, was the soloist, playing a program mainly classical. Mr. Kelsey is a vigorous and interesting young man, and communicated his enthusiasm to a great extent.

The Community Sing was a big success. Almost two hundred people came to the Community House to participate in a revival of the sings held during the war period.

C. W. B.

MATZENAUER SECURES

SAN JOSE SEASON

Great Contralto Puts Artist Course on Its Feet—College of Pacific Opens Musical Year—Notes

San Jose, Cal., October 17.—Margaret Matzenauer, in the opening number of the Artist Course sponsored by the San Jose Musical Association, established herself firmly in the admiration of the local concert goers. An enthusiastic audience filled the State Teachers' College Auditorium, insisting upon encores after every group. This assured the success of San Jose's first venture in providing her own artist course.

FIRST ORGAN RECITAL.

Walter Keller, organist of Chicago, gave the first public concert of the season at the First Methodist Episcopal Church. The recital was sponsored by the local chapter of the American Guild of Organists and attracted a large audience.

FACULTY RECITAL AT COLLEGE OF PACIFIC.

Allan Bacon, organist, Miles A. Dresskell, violinist, and Charles M. Dennis, baritone (all of the faculty of the College of the Pacific), gave the opening faculty recital in the college auditorium, October 2. A short, varied, and interesting program of high musical value was presented in a musicianly and artistic manner. American compositions made up half of the program.

NOTES.

The local branch of the California State Music Teachers' Association held its first meeting, October 9. A large attendance and evident interest made the meeting interesting. Plans were laid for making the association function in the musical life of the community.

The San Jose Music Study Club opened its season of activity with a musicale, at which Cadman's *Sayonara* was beautifully sung by Mrs. H. G. Coykendall and Mrs. A. H. Dutton. The organization will study the Wagner Ring.

Marjorie Fisher and Mrs. Juanita Tennyson, both prominent in local musical circles, have left for a year's study in New York.

Lucille Dresskell, wife of the head of the violin department of the College of the Pacific, and the possessor of a very beautiful soprano voice, has opened a vocal studio.

D.

Mukle Playing Five Times in San Francisco

Jessica Colbert, the manager of San Francisco, under whose direction May Mukle, the English cellist, is now appearing in a concert tour of California, writes that such is the popularity of the artist on the Pacific Coast that in San Francisco alone she is playing five times in all under different auspices, to say nothing of her engagements outside of the capital city.

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ACROSS THE COUNTRY

Abbeville, Ala., October 16.—The Music Lovers' Club met with Robbie C. Wood recently. An interesting program was rendered. J. P. M.

Boston, Mass.—(See letter on another page.)

Chicago, Ill.—(See letter on another page.)

Cincinnati, Ohio.—(See letter on another page.)

Dadeville, Ala., October 16.—A new music club was organized under the guidance of Gussie Lee Johnston, who is in charge of the music in the schools here. The Music Study Club elected the following officers: Elizabeth McIntosh (president), Margaret Sandford (secretary), Laura Berkstresser (treasurer), and Gussie Johnston (directress). J. P. M.

Easton, Pa., October 9.—At a musical given in Calvary Memorial, Esther Yerger, soprano; Ima Beam, contralto; Walter Schuessler, cellist; John Clendaniel, violinist; Thomas Yerger, organist, and James B. Beam (at the piano) contributed an attractive program.

At the open evening of the Woman's Club of Bangor, Pa., Mrs. J. N. Le Van, violinist, and Mrs. Calvin Smith, pianist (of Easton), delighted a large audience.

Clayton F. Summy Co. has issued Rural Sketches, the third suite for the organ by Gordon Balch Nevin, a former resident of this city.

A banquet was given by the orchestra of the Lehigh Valley Railroad shopmen, at which the Apollo Quartet (composed of Evelyn Nonseil, soprano; Gladys Stubblebine, contralto; Ralph Johnson, tenor, and Edward A. Steibel, bass) sang a number of selections which were much appreciated. Eliza Marrett was at the piano.

The local symphony orchestra (recently reorganized) announces a series of four concerts for the coming season. A strong executive committee has been selected and weekly rehearsals are being held under the direction of Earle D. Larson.

The Woman's Club of this city presented Robert Haven Schauffler, poet and cellist.

A number of Estonians have been accepted for membership in the Bethlehem Bach Choir. G. B. N.

Elba, Ala., October 16.—The Music Study Club held a splendid meeting at the home of Mrs. W. C. Braswell. The year books were distributed and show a fine course of work for the new season. Mrs. Mercer Rowe was chairman of the program. J. P. M.

El Paso, Tex., October 18.—The El Paso Philharmonic Society had a brilliant opening of its season on October 15 at Liberty Hall. The attraction was Frances Alda, Lionel Tertis, viola player, and Margaret Hughes, accompanist. The program was enthusiastically received by a crowded house. The encore, from Madame Butterfly, brought her the closest to the hearts of her audience. Lionel Tertis gave unqualified satisfaction and Margaret Hughes was a fine accompanist. T. E. S.

Fort Deposit, Ala., October 16.—The Lowndes County High School has engaged the services of Lora Edwards, a pupil of Tecla Vigna of Cincinnati, as head of its musical department. Recently Miss Edwards gave a splendid recital, both of piano and vocal numbers, and was warmly received. J. P. M.

Grand Forks, N. D., October 15.—October marks the opening of the music season. The conservatories have completed their registrations and the outlook is promising, when the disheartening financial situation in the Northwest is taken into consideration.

The Grand Forks School of Music has added three members to its faculty: Porter Levi, to teach violin; Elda Staffenberg and Mrs. L. Anderson, to teach piano. Theodore Schmidt and Myrtle Bainbridge remain in charge of the senior department.

A. S. Ebersole, of the University Music Department, was elected to the directorship of the conservatory of Heidelberg College, Tiffin, Ohio. George F. Strickling is a new member of the University Music Department. He will devote his entire time to conducting. E. H. Wilcox, F. A. Beidleman, Carol Miles Humpstone, and Osa E. Walen continue with the department. Four women's glee clubs, three men's glee clubs, two sections of the Oratorio Society, the military band and Philharmonic Orchestra are all organized and rehearsing.

Paolo Conte, of Wesley College Conservatory, has accepted an appointment at the Baptist University, Shawnee, Okla., and is succeeded by Franklin Krieger, of St. Paul. Clarence O'Connor was a new member of the Wesley College faculty during the summer and remains for the winter season as voice teacher, assisting Foster Krake. Miss Yerrinton, Miss Sannes, and Miss Fagstad are remaining. Mr. Krake sang at the first recital given in the university weekly convocation.

Leo Haesle has been elected to take charge of instrumental work in the public schools, and Belle Porter Barton remains the supervisor of music.

The Ladies' Thursday Musical Society held its first meeting with Mrs. W. E. Fuller, the new president, in the chair. E. H. Wilcox reported on the Asheville biennial, and Alberta Fisher Ruetell sang.

The artist recital season was opened by Riccardo Martin, who appeared on the Wesley College course. E. W.

Hartford, Conn., October 23.—The management of the Hartford Philharmonic Orchestra announces that Henry P. Schmitt will conduct both of its series of concerts this season. The list of works which will probably be performed includes some of the finest from the pens of Schumann, Brahms, Tschaikowsky, and Rimsky-Korsakoff. The soloists in the Symphony series will be Werrenrath, Zimbalist, and Anna Case. Four concerts will constitute a Popular Series at Poli's Capitol Theater. An excellent list of compositions of all character is scheduled for performance in this series. M.

La Pine, Ala., October 16.—The first regular meeting of the La Pine Music Club was held in the home of Mrs. W. T. Webster, when an interesting program for the year's study was mapped out. J. P. M.

Los Angeles, Cal.—(See Music on the Pacific Slope.)

Miami, Fla., October 23.—The Student Music Club held an interesting meeting with Mary Pastorius as hostess. Mary McEwen gave a paper on the subject of oriental

music and art, and illustrative numbers were offered by Marian Stewart, Miss Partorius, Hannah Law, and Ruth Frisbee. Mrs. Le Roy Smith was accompanist.

Myrtle Vande Vort, of Daytona has been entertained at several musicales, and has contributed splendid entertainment with her violin.

The Aeolian Chorus, Bertha Foster, director, is starting rehearsals for this season's concerts. The officers follow: Mrs. John R. Livingston, president; Mrs. Chas. F. Cushman, vice-president; Mrs. Robert Smith, secretary, and Mrs. John Seybold, treasurer.

H. W. Owen, of Chicago, who is a noted choir and chorus director, has been engaged to direct the music of the First Christian Church.

Mutchler's Orchestral Band is drawing large audiences to two weekly concerts in the Park. Lillian F. McKinney was the last soloist. S. L. S.

Montevallo, Ala., October 24.—One of the new features of the Alabama College School of Music is the piano normal department, which has been organized for the purpose of giving the advanced students actual experience in teaching. This work is required during the junior and senior years of all students applying for the Bachelor of Music Degree. Lectures are to be given each week by Elizabeth Young, supervisor of the department in physiology and psychology. In addition, each student in the junior class is required to teach one hour, and those in the senior class two hours, each week. They are also required to attend and conduct in turn the normal pupils' weekly general class in hand culture, theory, and ear training. The work of this department not only provides an opportunity to the students to gain practical experience in teaching under supervision, but it gives to the young pupils of the town an opportunity to obtain at a nominal fee a course which has been carefully planned in every detail to develop the musical ability of the young child, and to establish from the outset the foundation for a real musical education. Plans are under way to organize similar normal courses in voice and violin.

The College is presenting an artists' course of a high character, the first number of which was given, on October 20, by Edna Swanson Ver Haar, contralto; Vera Poppe, cellist, and Kathryn Foster, pianist.

Montgomery, Ala., October 15.—The Montgomery Concert Course, managed by Bessie Leigh Eilenberg, Lily Byron Gill, and Kate Booth, is bringing some fine attractions here this season. Martinelli, assisted by Miss Greenfield and Salvatore Fucito; Mischa Levitzki, Sigrid Onegin, Anna Pavlova, Ukrainian National Chorus, and the St. Louis Orchestra, with Rudolph Ganz, are scheduled.

Edna Walgrave Wilson, who taught voice at the Alabama Woman's College here last season, has gone to Indiana, Pa.

Henry Brown, pianist at the Empire Theater, has been giving special piano solos recently. Frank Woodruff, director of the orchestra, has been playing solo numbers on the violin.

The Eilenberg Studio of Music has opened with a large enrollment.

Mrs. Joseph Kaufman has reopened her piano studio.

Annie Moore, organist at Dexter Avenue Methodist Episcopal Church, has opened her piano studio on a larger scale.

Mrs. A. C. Barrett has reopened her school of music, which offers fine classes in piano and stringed instruments.

Maria de Santy Riedel and Eloise Reynolds Neely, teachers of voice, have reopened their respective studios.

Dora Sternfeld has begun work with her many piano pupils.

Thomas Clanton Calloway and his choir (Mesdames Frank Neely and J. M. Starke, Messrs. Walter Monroe and

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Laula Watts) gave a sacred concert in Tuskegee, Ala. Mr. Calloway is choir director and organist at First Baptist Church.
J. P. M.

New Orleans, La., October 20.—A remarkable number of artist concerts are being scheduled for the coming season. Kochanski, Rubinstein, Calve, Giannini, Gerardy, de Gogorza, and Spalding are on the Pearce course. Irene Castle, Rosa Ponselle, Josef Hofmann, Onegin, the Denishawn Dancers, Schipa, Friedman, and Morini are to appear under other management.
Y.

Oklahoma City, Okla., October 20.—The principal events among music circles have been the annual registration teas of the leading music clubs. The largest was that given by the Ladies' Music Club in the home of Mrs. W. T. Hales. Between the registration and the tea a program of organ numbers was presented. The first number was played by Amanda O'Connor. Three songs were sung by Mrs. Roscoe Seever, and a later set by Mrs. Seever. Other organ numbers were contributed by Hugh McAmis and Pauline Roberts.

The Schubert Choral Club's annual registration tea was quite different in character. It was held in the home of Mrs. C. G. Slough. The program, arranged by Mrs. Slough and Cecilia Hassett, opened with vocal solos by Mary Bieber and Mrs. Roscoe Seever, readings by Mary Goodner and Bertha Brann, and a piano solo by Laura Holt Hughes.

Floyd Russell was elected director of the Apollo Club for the coming season, succeeding Edgar Cooke.

Mrs. Leon Kushner presented Virginia Wynne in recital in her studio. Ralph Rose assisted.

Willa Maud Inlow Harris has won a scholarship in the Horner Institute of Fine Arts at Kansas City.

The season opened for the music department of the Sorosis Club at a meeting in the home of Cecilia Hassett, with Mae Severin Albertson assisting hostess. Mrs. J. M. Wheeler was leader of the lesson on Chopin and his works.

Pearl Reece was a recent hostess to the Pianists' Club. The program, under the direction of Mrs. Earl H. Shelly, included numbers by Gladys Spangler, Raymond Liszt and Blanche Anderson.

C. M. C.

Palo Alto, Cal.—(See Music on the Pacific Slope.)

Providence, R. I., October 18.—The season of 1923-24 opened auspiciously with a concert by Galli-Curci, with Homer Samuels as accompanist, and Manuel Berenguer, flutist. The large Albee Theater was filled, and there were a large number of standees. She was recalled many times. Included in her program was The Little Bells of Seville, composed by Homer Samuels, which she rendered in English. Mr. Berenguer's numbers were well received.

Simultaneously, there was the dedication of the new Cassavant Chancel Organ at Grace Church, where J. Sebastian Matthews is organist and choirmaster. Mr. Matthews played a program of organ music, which displayed the chimes and principal solo stops. The Way, the Truth and the Life (a work from Mr. Matthews' own pen) was then given by the choir—Helen Gray Whitney, soprano; Walter Hearn, tenor; Chester Miller, baritone, being the soloists. This is the third time this fine work has been heard in Grace Church. The large congregation gave rapt attention.

Sousa and his band visited Providence earlier this year than usual, on September 23. There was a capacity house, despite the rainy weather. Mr. Sousa and soloists were given hearty ovations.

The Westerly Teachers' Club has announced its entertainment course, the first concert to be given October 24. The Zimmer Harp Trio, with Mario Cappelli, tenor, will provide the program on this date and Talbot Williams and the Russian Cathedral Sextet follow later in the season. The course is offered each year to the townspeople and sponsored by the teachers in the high school. The funds are used for educational and charitable purposes.

Julian Newton was one of the soloists who entertained at the Colt Memorial High School Fathers' Night entertainment.

Helen W. Church, artist-pupil of Gretchen Schofield, of Boston, gave a joint musical with Mrs. Charles H. Luther, pianist, of Providence, and Rebekah H. Church, accompanist. Miss Church has a voice of true contralto quality. Brahms' Sapphic Ode was exquisitely done, followed by Rasbach's Trees; in both the singer disclosed artistic sense and real musicianship. Mrs. Luther won her audience instantly, playing her numbers with brilliance and artistic finish. Rebekah Church was an excellent accompanist.

The Chopin Club (of which Mrs. Edgar J. Lounes is president) has issued its year book. Gustave Ferrari, composer and interpreter of French music, will give a lecture recital as the opening event. The Chromatic Club, of Boston, will appear in concert, followed by a recital by Gutia Casini, cellist. Guest night will be observed with a concert by Cecil Arden, soprano, and a trio composed of Richard Burdin, Jan Bidetti, and Felix Fox.

Albert S. Timen has arranged two series of concerts, all of which will be given in the Albee Theater. Included in the first series are Jeritza and De Pachmann. In the second are Schumann Heink, Chaliapin, and Zimbalist.

A. H. W.

San Jose, Cal.—(See Music on the Pacific Slope.)

Stamford, Conn., October 24.—On October 7, the first of a series of musical services was given in the First Presbyterian Church, under the direction of Clayton E. Hotchkiss. The soloists were Emily Roosevelt Chadderton, soprano; Leila Joel Hulse, contralto; Everton Stidham, baritone, and George O'Brien, tenor.

Dora de Philippe gave a recital in the Women's Club Auditorium, on October 3, presenting a program of character sketches in costume, to a large audience.

On October 12, the Study Group of the Schubert Club had its first meeting of the season. This group, under the direction of Mrs. Frederick C. Wardwell, is planning to make opera its study this winter.

Elsie Janis, and assisting artists, appeared in the Stamford Theater, October 16, and presented a splendid program to a capacity audience. Miss Janis was heard in character songs and imitations. Her group of French songs, for which she was gowned in true Parisian style, won a real ovation. The violin work of Rudolph Bosco, and the tenor solos of Paul Ryman added much to the evening's enjoyment.

E. W. F.

Winnipeg, Can.—(See letter on another page.)

MUSICAL COURIER

NEW YORK CONCERT ANNOUNCEMENTS

Thursday, November 1

New York Symphony Society, afternoon.....	Carnegie Hall
Toscha Seidel, violin recital, evening.....	Carnegie Hall
Eva Gauthier, song recital, evening.....	Aeolian Hall
Clara Clemens, song recital, evening.....	Town Hall

Friday, November 2

New York Symphony Society, evening.....	Carnegie Hall
La Forge-Berumen Noonday Musicals.....	Aeolian Hall
Elsie Janis and Her Concert Company, afternoon.....	Aeolian Hall
Lamond, piano recital, evening.....	Aeolian Hall

Saturday, November 3

Cecilia Hansen, violin recital, afternoon.....	Carnegie Hall
Duncan Dancers, evening.....	Carnegie Hall
Harold Bauer, piano recital, afternoon.....	Aeolian Hall
Astrid Kavookjian, piano recital, evening.....	Aeolian Hall
Hyman Kotylansky, piano recital, evening.....	Town Hall

Sunday, November 4

United German Singers of Brooklyn, evening.....	Carnegie Hall
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Tuesday, November 6

Paul Bernard, violin recital, evening.....	Carnegie Hall
Ralph Leopold, piano recital, afternoon.....	Aeolian Hall

Wednesday, November 7

Ethel Leginska, piano recital, evening.....	Carnegie Hall
Emily Day, song recital, afternoon.....	Aeolian Hall
Elly Ney, piano recital, evening.....	Aeolian Hall

John Bland Discusses The Organist and the Boy Choir

John Bland, New York vocal teacher and master of Calvary Choir, recently sent an interesting letter to the editor of the Evening Post, which is herewith reproduced in its entirety:

THE ORGANIST AND THE BOY CHOIR

Why are most boy choirs considered musically impossible? How can boys be taught to sing by organists who know little or nothing about the technic of voice production except what they may have read—men who have never gone through the mill of vocal knowledge by study or experience, who know little of proper resonance, who



JOHN BLAND,

teacher of singing and master of Calvary Choir.

have only a superficial understanding of the so-called "cathedral tone," which is invariably wrong, as it has but one color for all vowels—a hollow, wooden, flute-like whoop?

Any layman can make boys sing scales in the space back of the soft palate, but how many choirmasters know how to utilize the space in front—the nose, the mask, and the mouth?

Without the correct use of these parts (which cannot be taught by books), there can be very little understandable diction, very little resonance, and no certainty of pitch. The hum or harmonics must be a part of every vowel, a part of every vocal utterance, flowing constantly through the mask. It is a most complex and difficult art—an art that requires life-long study.

Why do not organists take lessons in singing? The instruction of competent teachers is largely responsible for the skill of organists, and yet many of them seem to think that they are efficient vocal masters without corresponding study under competent vocal teachers.

They do not know the sensation of producing a good tone, yet they set themselves up as teachers of tone placement, emission, production—they teach voice technic!

Sometimes they can tell when a tone is bad, but rarely how to make it good.

Under these conditions, is it strange that few of our choirs are taken seriously by the critics?

Of course, there are exceptions that prove the rule, and this letter is written with the hope that organists who teach singing without the necessary equipment may see the light and that thereby fewer voices will be misused.

(Signed) JOHN BLAND,
Master of Calvary Choir.

New York, October 6.

Schmitz Recital in January

E. Robert Schmitz will not be heard in New York this season until January. The Sonatina for piano by Albert Roussel, author of the opera *Padmavati*, which met recently with very great success in Paris, will be given its first performance at Mr. Schmitz's recital, on the evening of January 16 at Aeolian Hall. Mr. Schmitz is booked by his manager, The L. D. Bogue Concert Management, for a concert at Mt. Holyoke College on Founders' Day, November 7. He will give a lecture-recital to the music students of the college in the afternoon before the recital.

Mme. Romaine Entertained in Paris

Ninon Romaine recently was entertained at the American Women's Club in Paris, before which socially prominent organization she gave a piano recital. Mme. Romaine was expected in America the last of October to open her first long American concert tour.

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The MUSICAL COURIER will not, however, consent to act as intermediary between artists, managers and organizations. It will merely furnish facts.

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Photo by Kubey-Rembrandt Studios. THE RICH-KINDLER-HAMMANN TRIO, the members of which are (right to left) Thaddeus Rich, violinist; Hans Kindler, cellist, and Ellis Clark Hammann, pianist.

Rich-Kindler-Hammann Trio Praised

The Rich-Kindler-Hammann Trio is an organization which has created a most favorable impression at its many concerts. It was noted by one critic last year that "the organization possesses perfect balance, and these eminent musicians play with one mind and purpose, and as though they had given tireless patience and infinite pains to the preparation." The members of the trio are Thaddeus Rich, violinist; Hans Kindler, cellist, and Ellis Clark Hammann, pianist. Excerpts from a few of the press notices won by these sterling musicians will give some idea of the high esteem in which they are held by the critics. Fullerton Waldo wrote in one of the Philadelphia papers: "In many seasons of concert going this commentator does not recall a more inspiring and exalting performance of chamber music. The players themselves, who have performed a great deal together and are intimately familiar with one another's methods, rose to heights they have not hitherto attained. They gave the very best of their art, as though sincerely moved, and they communicated their own feeling to an audience reverentially stilled and entirely in sympathy."

Another Philadelphia critic wrote: "Beethoven, Schubert and Tchaikowsky, in the master hands of Dr. Thaddeus Rich, Hans Kindler and Ellis Clark Hammann, ushered in the 1922-23 season of the Chamber Music Association in impressive fashion . . . The trio played with superb understanding and smoothness (the Beethoven trio). In the third (scherzo) movement and the final presto there was glisten and elusiveness that would seem almost beyond the power of human hands." These press tributes are representative of those received by the trio following every public concert, and many are given during the season.

Meisle Sings with Boston Symphony

Kathryn Meisle, the new contralto of the Chicago Civic Opera Company, appeared as soloist at the opening concert of the Boston Symphony Orchestra at Harvard University under the baton of Pierre Monteux, on Thursday evening, October 18, at Sanders Theatre, Cambridge, Mass.

Miss Meisle sang two operatic arias—Amour viens aider, from Saint-Saëns; Samson et Dalila, and O Don Fatale from Don Carlos, Verdi, which she presented with great charm, ranging from the tones of a low, deep contralto to the high tones of a mezzo.

Miss Meisle sang with the Handel and Haydn Society in March, 1922, and is well remembered by Boston music lovers; it is certain she will receive a hearty welcome when she returns with the Chicago Civic Opera Company in February.

Hazel Gruppe's Final Paris Recital

A communication has been received from Hazel Gruppe, pianist, that her last concert was given in Paris on October 16, at the Salle Gaveau. Miss Gruppe had as her assisting artist Andre Pascal, the composer-violinist of the Society des Concerts du Conservatoire. The concert attracted a good deal of attention and proved a genuine success. The program opened with the sonata in F, Beethoven, by Miss Gruppe and Mr. Pascal, and the last number was a Grieg sonata. Miss Gruppe offered three individual groups of solos and Mr. Pascal played his own Pastorale and Saint-Saëns' Havanaise. Miss Gruppe sailed for America on October 29.

Morning Choral's Calendar for Year

The Morning Choral, Brooklyn, has just forwarded its calendar for 1923-24. This organization, one of the most prominent in Brooklyn, opened its fifth season with an informal musical reception which took place at the Flatbush Congregational Church Parish House, Monday evening, October 22. On Friday evening, November 23, there will be a card party-dance at The Pouch; and at the Academy of Music, on the evening of December 3, a concert and dance will be held.

The officers for this year are Mrs. Alex. R. Gallenkamp, president; Mrs. Isabel F. Longbotham, vice-president; Mrs.

Cedric B. Wilson, corresponding secretary, and Mrs. Charles Cook, treasurer.

Biltmore Friday Morning Musicales

The series of Biltmore Friday Morning Musicales will be held in the ballroom of the Hotel Biltmore on the following dates: November 9 and 23, December 7 and 21, January 11 and 25, February 8 and 22. The artists who will be heard at these musicales are: Lucrezia Bori, Magdeleine Brard, Marina Campanari, Renée Chemet, Giulio Crimi, Richard Crooks, Giuseppe de Luca, Beniamino Gigli, Jean Gerardy, Dusolina Giannini, Louis Graveure, Percy Grainger, Frederick Gunster, Charles Hackett, Helen Hobson, Suzanne Keener, Erwin Nyiregyhazi, Rosa Raisa, Giacomo Rimini, Lisa Roma, Alberto Salvi, Lionel Tertis, John Charles Thomas and Ferenc Vecsey.

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Mildred Dilling Opens Season

Mildred Dilling opened her season on October 16 with a joint recital at Mt. Vernon, N. Y., with Louise Homer. October 29 she played at Red Springs, N. C. Her future dates include: November 2—Symphony Hall, Boston, Mass.; November 4—Resumes position as soloist harpist at Central Presbyterian Church, Madison avenue and Fifty-seventh street; November 5—Washington, D. C., Society of Fine Arts, joint recital with Mona Gondre; November 6—Recital at Trinity College, Washington, D. C.

Miss Dilling recently returned from Europe where she spent the summer. She sailed on May 10 with two pupils, Alice Singer and Marie Louise McGraw, to the Azores, Algiers and Naples, later motoring through Italy, France,



MILDRED DILLING

Switzerland, Belgium, Holland and England with her sister and brother-in-law, Mr. and Mrs. Nelson Brever. In July she went to Etretat, where she had a class of five pupils and prepared winter programs, including several new things for harp which have never been heard in the United States.

This season, Edgar Schofield, baritone, and Miss Dilling will give joint recitals, as they found last spring that there was a demand for this unusual combination and novel programs.

A Busy Season for Arthur Middleton

Arthur Middleton, the popular American baritone, formerly of the Metropolitan Opera Company, opened the season's musical activities at East Stroudsburg, Pa., on October 15. On October 24, the singer appeared in joint recital with Paul Althouse at Carnegie Hall, New York. The first part of November will find him in the West in the States of Nebraska, Texas and Oklahoma; the latter part in Pennsylvania, West Virginia, Illinois and Wisconsin. Massachusetts and Minnesota will hear him in December. January and February will be devoted to a Western tour, including appearances in the States of California, Utah, Colorado and Wyoming. During the spring months the baritone will appear in the East again, going, however, as far West as Iowa and Kansas to fill important engagements there. May will find him going the round of the spring music festivals. Among the more important cities in which the artist will appear are New York, Lincoln (Neb.), Pittsburgh, Wheeling (W. Va.), Duluth, Salt Lake City, San Francisco, Denver, Springfield (Ohio), Des Moines (Iowa), and Albany.

Dudley Buck Studio Activities

Alma Milstead, soprano, who won the scholarship given by the Texas Federation of Music Clubs, is making a name for herself in the world of music. She has been engaged as soloist by the Alexander Avenue Baptist Church, New York.

Adelaide De Loka, contralto, was so well received when

G. M. CURCI

she sang for the Musical Society of Jamaica last year that a reengagement resulted. She will sing for this organization at the opening concert on December 13.

Mrs. Ella Good, contralto, sang for the Bellerose Women's Club at the Garden City Club. She has been engaged as assisting artist with Dr. Frank Crane to sing at the High School of Commerce on November 8. Mrs. Good spent the summer at Sea Cliff, N. Y., and entertained extensively.

Theodora Bushnell, contralto, has held positions in New York at the Old First Presbyterian Church, under the direction of Dr. William C. Carl; at St. Luke's Episcopal Church, where Dr. C. Whitney Coombs is organist and director, and at the Church of the Atonement as soloist. Before coming to New York Miss Bushnell was for several years a teacher, church soloist and concert artist in Portland, Ore. Believing that the vast majority of people like to know "what it's all about," Miss Bushnell makes a special feature of her recitals the presentation of all-English programs. The contralto has won highly complimentary press notices from critics in various parts of the country.

Frank Forbes, baritone and one of Mr. Buck's assistants, sang at a concert given by the Morris Park Methodist Church at Mountain Lake, N. J., on October 18.

Leschetizky's Praise of Florence Trumbull

"I recommend most highly Miss Florence Trumbull, who has won deserved distinction both as virtuoso and teacher. Through her great native talent she has reached a degree of artistic success that should place her high in the ranks of eminent pianists."—Theodore Leschetizky.

The above is only one of many letters Miss Trumbull, the eminent American pianist, has, all written by the Viennese master to this, one of his most favored pupils. Many of the letters are in the nature of personal correspondence dotting the periods of over thirteen years during which Florence Trumbull studied with Leschetizky.

In spite of her extreme youth—for she was little more than a child when she first arrived in Vienna—the courageous American was raised to the rank of one of the master's most highly recommended "Vorberater," and this position of "assistant" Miss Trumbull filled for a period of over nine years during the time of her period of study.

Leschetizky is said to have marveled at Miss Trumbull's pedagogic ability, and when he introduced her to Moritz Rosenthal, the pianist, he said of her "a great teacher." He intrusted his most talented pupils to Miss Trumbull's training, among whom were Sina and Alexander Brailowsky, who will tour America this season under the Wolfsohn Bureau's management.

Since Florence Trumbull's return to the United States, she has played with abundant success in New York, Boston,

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Chicago, and smaller cities. The warm praise of foreign critics which followed her concerts in Paris, London, Berlin, Vienna, etc., has been duplicated on this side of the water. The New York American says, "Her interpretation was dramatic." The Boston Globe critic held that "she can make a piano sing a melody," and the Chicago Daily News mentions her "pianistic authority and imagination."

Miss Trumbull has already been booked for an active concert season and is also accepting a limited number of exceptionally talented pupils at her Chicago studio. A few of Miss Trumbull's pupils who are achieving great success are Sina and Alexander Brailowsky, prepared by her for Leschetizky; Fay and Gladys Trumbull, her gifted sisters; Frederick Lewis Bach, Gertrude Cleophas, Marie Hoover Ellis, Grace Potter. Miss Fay Trumbull spent the summer in Chicago and has now returned to Oklahoma City, where she is a leader in musical circles, presiding over a splendid class.

Norman Johnston Received with Enthusiasm

Norman Johnston, baritone, opened the season for the Matinee Musicals of Duluth, Minn., on October 2, when his excellent program was received with growing enthusiasm and his audience was loath to let him go, after the final encore. So complete was Mr. Johnston's success that he was immediately engaged for another concert in Duluth, on October 18, when he appeared in joint recital with Anna Burmeister, soprano, under the auspices of the Women's Auxiliary of the Church of the Pilgrim.

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CARA MATTHEWS GARRETT, 1319 West Lewis St., San Diego, Cal.

MRS. T. O. GLOVER, 1825 Gorman Ave., Waco, Texas.

MRS. JULIUS ALBERT JAHN, Dallas Academy of Music, Dallas, Texas.

MAUD ELLEN LITTLEFIELD, 3309 Troost Avenue, Kansas City, Mo.

CARRIE MUNGER LONG, 608 Fine Arts Bidg., Chicago, Ill.; Normal Classes.

MRS. KATE DELL MARSH, 81 North 16th Street, Portland, Ore. January and April, 1924.

MRS. WESLEY PORTER MASON, 5011 Worth Street, Dallas, Texas.

VIRGINIA RYAN, 940 Park Avenue, New York City. Class October 19.

ISABEL M. TONE, 489 Grand View Street, Los Angeles, Cal.

MRS. S. L. VAN NORT, 2815 Helena St., Houston, Texas.

MRS. H. R. WATKINS, 124 East 11th St., Oklahoma City, Okla.

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CINCINNATI COLLEGE OF MUSIC HAS CELEBRATION

Anniversary of School Founded on Ideals of Theodore Thomas Is Noted—Auction of Orchestra Seats
Very Lively—Notes

Cincinnati, Ohio, October 21.—The College of Music celebrated founders' day on October 13, at the Hotel Alms, with a banquet and entertainment. It was the forty-fifth anniversary of the institution. It was also the first annual meeting of the College of Music Alumnal Association, organized last spring by R. F. Balke, president of the College of Music. The College of Music was not organized for profit, and whatever surplus remains at the end of each year has been used for improvements. It was liberally endowed by Reuben R. Springer and others at the beginning, and has been able to maintain its original ideal, the idea of its first director, the late Theodore Thomas. The establishment of this institution was the outgrowth of the first Saengerfest in Armory Hall, more than sixty years ago, culminating in 1873 with the first May Music Festival. The celebration was an enjoyable one. The entertainment was furnished by students from the college dormitories. The endowment of a chair of music at the College of Music has been recommended by William S. Brady, of New York, who was present at the Alumnal Association meeting.

AUCTION OF ORCHESTRA SEATS.

The auction sale of reserved seats for the coming orchestral season, held on October 16 and 17, at the Hotel Sinton, proved most gratifying. The bidding was very active and the premiums on the seats were far in excess of those received in past years. Not only the regular patrons were present, but a number of new faces. The first concert of the season of the Cincinnati Symphony Orchestra was enjoyed on October 15 at Louisville, Ky.

NOTES.

The Phi Mu Alpha Chapter of the Sinfonia Fraternity, installed a new chapter at Miami University, Oxford, Ohio, on October 13. A number of the men present were from the Cincinnati Conservatory of Music, including Leo Paalz, Dan Beddoe, Burnet C. Tuthill, and Garner Rowell.

Plans have been made to increase the membership of the Zoo opera chorus for the coming season. The present membership is fifty-five picked singers. Ralph Lyford intends to add to the number to increase its effectiveness.

The second noonday recital by students at the College of Music was held on October 20, in the Odeon. Pupils were heard from the classes of Romeo Gorno, Lino Mattioli, Adolf Hahn, and Lillian Arkell Rixford.

The Clifton Music Club held a meeting on October 19, and rendered a program which was much appreciated. The hostess on this occasion was Mrs. Rutherford H. Cox.

The Ladies' Union Veteran League gave a concert on October 16, at Memorial Hall, under the direction of the College of Music. The program was arranged by Mrs. Adolf Hahn, and was made up of interesting numbers.

An enjoyable musicale was given by students of the Cincinnati Conservatory of Music, on October 12, at the Rockhill Sanitorium, Indian Hill.

Five organ pupils of Gordon Graham were heard in a recital on October 14, at the Church of the Advent, Walnut Hills.

William Krauppner, pianist, and Mrs. William Greenland, soprano, gave an evening of music on October 15, at the Hyde Park Library Auditorium.

Grace Divine, a young and talented mezzo-soprano, has been engaged by the San Carlo Opera Company. She is a native of Cincinnati and began her musical education under John A. Hoffmann. She later studied in New York. She is at present coaching with Frank La Forge.

An enjoyable musical entertainment was given under the direction of Rose Gores Rockwell, at the Williams Avenue School auditorium, on October 11. Scenes from grand opera made up the principal part of the program.

Romeo Gorno, pianist; Giacinto Gorno, baritone, and Walter Heermann, cellist (all members of the faculty of the College of Music), gave a concert at Troy, Ohio, on October 17.

Uberto Neely, of the College of Music faculty will play in the first violin section of the Cincinnati Symphony Orchestra.

MUSICAL COURIER

A meeting of the active members of the Woman's Club music department was held on October 19, when plans for the coming season were considered.

Herbert Newman, a pupil of Lillian Arkell Rixford of the College of Music, has been reappointed organist of the Shinkle Methodist Church, Covington, Ky. W. W.

Henry F. Seibert an Organist of Human Appeal

"He certainly gets your attention," "People always listen when he plays," "There is real expression in his playing"—such and similar expressions are heard whenever Henry Seibert is at the organ, for he truly makes this his instrument an organ of human appeal. There are organists over whose magnificent technic one marvels; organists who play faster, and slower, and louder, and softer than other players,



Pirie MacDonald Photo.

HENRY F. SEIBERT

and while one wonders at the display, the heart remains untouched. Mr. Seibert is not that kind of an organist; he endeavors to stir the feelings, create interest through appeal to simple emotions, such as all humankind possesses, and in this way he stirs attention and interest, and creates an atmosphere which causes the listener to exclaim as quoted. This is more than a matter of mere hands and feet and intellect; organs vary so much in their design and tonal make-up, that every organ needs its own special handling in order to get from it true human expression.

Born in the State of Pennsylvania, noted for its large Lutheran population and its many fine churches of that denomination, he has always played for churches having congregations of a thousand or more people. The notably fine church at Reading, Pa., where he officiated before coming to New York, highly esteemed him, but the lure of the metropolis drew him to Holy Trinity Lutheran Church, New York, where he has a fine, modern organ. Only last month he gave a recital at Holy Spirit Church, Reading,

and the public prints noted that "The crowd was so large that people were turned away." Opening the adjoining chapel of the church did not suffice, so large was the interest and attendance. The Lutheran birth and environment of the young organist brought with it a most thorough musical education, so that he has had experience in all forms pertaining to an organist's work. Directing a choral body, playing the organ and conducting, these and other features mark his musical work, and have aided to bring him quickly into public metropolitan notice. His own discriminating English and distinct enunciation may well form a pattern for others, and artists who come in contact with him find this a model.

He is also in demand in broadcasting radio organ recitals, having done this as recently as September 23, through WEAF. Early in November Mr. Seibert will give an organ recital at Trinity Church, Reading, where he formerly officiated.

From many flattering press notices two are selected, showing the effect of his playing:

Mr. Seibert is an artist, as he proved some years ago, and is backed by an equipment that makes him a man to be reckoned with. What he did with his unique registration of March Champetre and his restrained tempo of Will o' the Wisp (which I have not heard in so suitable a tempo in many years), with theme work in the Mendelssohn adagio—these things prophesy with emphasis, that New York can peg down another chair in its galaxy of artists.—The American Organist, New York.

New triumph for organist.—The largest audience of the week greeted Henry F. Seibert in the opening recital, in connection with the dedication of the new \$92,000 edifice of the Windsor Street M. E. Church. Mr. Seibert's superb organ work will long be remembered. On each appearance Mr. Seibert seems to have improved; he has studied hard and worked faithfully.—Reading, Pa., Eagle.

(One of many letters received after broadcasting recitals through WEAF, Radio, New York.) All the numbers came over well. Four persons have told me that your recital was the most enjoyable they have heard via radio.—L. K. Williamson, Bloomfield, N. J., son of E. N. Williamson, the Church Music Editor of The Evening Post, New York.

Dubinsky Reestablished in New York

Vladimir Dubinsky, the cellist, following a year's absence in Rochester, N. Y., where he was featured as solo-cellist of the Eastman orchestra, has returned to the metropolis. His studio plans this year include wider musical activities, more especially embracing not only his solo-playing and personal instruction on the cello, but also the teaching of piano, violin, and particularly of ensemble-playing. For these branches he has arranged with distinguished instructors' services, and the outlook for success in these specialties is excellent. No cellist in New York has had greater success as solo-cellist of the Philadelphia orchestra, later on tour with Schumann Heink, touring across the Continent with a well known Russian ensemble of which he was conductor and solo-cellist, and last of all in Rochester. His experience as ensemble player is of the most penetrating sort, and his resolve to develop this branch of musical art is wise, for too little ensemble music is performed.

With regard to this interesting subject, Mr. Dubinsky recently said: "Chamber music is the highest form of music, and demands the greatest efficiency in performing it. A student who regularly performs chamber music under proper supervision develops and accomplishes much more than by merely playing a special instrument alone. It teaches one how to blend with other instruments in the proper proportion, tone, tempo, rhythm and shading effects. It sharpens the ear, refines the taste, broadens the musical vision, and causes one to become versatile in understanding and interpreting musical compositions. It is a well known fact that most great soloists are excellent ensemble players."

Gordon String Quartet a Busy Organization

The three subscription concerts in Chicago of the Gordon String Quartet will take place, as usual, in the Foyer of Orchestra Hall, on November 14, January 16 and March 19. Recent bookings include a series of four concerts at Highland Park (Ill.) and a special program for children.

The quartet is also engaged for the Twilight Musicals series, under the management of Margaret Rice of Milwaukee. A number of out-of-town dates are being booked by the management of the Gordon String Quartet. The first concert in Chicago will include compositions by Tuttendorf, Daniel Gregory Mason and Schumann.

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DICIE HOWELL NOT WITHOUT HONOR IN HER NATIVE STATE

North Carolina, the Soprano's Home, Recognizes Fine Art of the Singer

In interviewing Dicie Howell recently, it again came to mind that the ancient adage to the effect that a prophet is without honor in his own country is capable of inflection. In her case—referring to her native State—the saying has



DICIE HOWELL

lost its intended meaning by reason of the fact that this singer has given to her fellow North Carolinians undoubted evidence of the possession of talent, and the consensus of opinion there is that ahead of her lies a brilliant career. Miss Howell is a great favorite in her native State, North Carolina, and the singer soon will appear on tour there in recital. However, appreciation of the singer is not confined to that particular State, for her beautiful lyric soprano voice has won for her success in other parts of the country in recital, oratorio and concert. In fact, her first real triumphs were won outside of North Carolina.

Questioned regarding her activities for 1923-24, Miss Howell said:

"This year I opened my season with an appearance in New York on the evening of October 21. My next recitals will be in North Carolina towns and cities, among them being Wilmington, Salisbury, Washington, Greenville, Rocky Mount, Roanoke Rapids and Sumter."

While on this tour Miss Howell will sing throughout an extended territory in these States, her audiences making widely different demands upon her art as a singer. It is of more than passing interest to note that she has been engaged to sing, in one instance, by a superintendent of public schools who believes she has much to give the children of her State. In speaking of this engagement, Miss Howell stated:

"I welcome this engagement as an opportunity for the building of a program which will, of necessity, differ from the majority of those I have planned heretofore. I feel, in addition, that I will be permitted to study an audience somewhat different in type from the ones to which I have become accustomed."

Other engagements in North Carolina will include recitals for women's clubs, civic clubs, and colleges.

Up to this time Miss Howell has sung, for the most part, in Northern and Western cities. Of late the people of the South have awakened to a fact of which musical critics have long been aware—that North Carolina has produced one of the most distinguished lyric sopranos now appearing before the American public. She is being called home to share with her own people the beauty which her singing represents.

"I have spent much time," said Miss Howell, "in building programs to present while on this tour. The recital which I gave in North Carolina last summer was attended by musicians and music lovers from all parts of the State. For this reason, I have striven to add to my repertoire new American songs possessing merit, as well as several works by Schubert and Brahms, not hitherto attempted. (Those who are at all familiar with Miss Howell's interpretations of these composers will realize the value of such offerings.) It is a matter of great satisfaction to me that I have been requested to fill so many engagements in the South."

Directly after Miss Howell's appearances in the South she will sing in Rome, N. Y., and in Cincinnati and Hamilton, Ohio. In the Ohio cities the soprano will be soloist for the Orpheus Club. A Middle Western tour is being booked by her manager, Evelyn Hopper, and The Apollo Club of

MUSICAL COURIER

St. Louis has already closed a contract for the spring. Miss Howell will sing in Trenton, N. J., in February with the Trenton Orchestra.

W. W.

Facts About Monsignor Don Antonio Rella

Monsignor Don Antonio Rella, who will conduct all the concerts of the Sistine Chapel Choir during its American tour, is perpetual vice-director of the Pontifical Chapel, and since the illness of Monsignor Perosi has had full charge of the music in the Sistine Chapel.

Monsignor Rella is today probably the world's greatest living authority on ecclesiastical music, and strange to say it was he who first discovered the talent of Perosi when that young priest was a Seminary student. It was Monsignor Rella who gave the young Perosi the opportunity to develop and perfect his talent. Only Rella and Perosi have the right of access to the unpublished music of the Sistine Choir, music which has been accumulated through the centuries, and which exists only in manuscripts in the archives of the Vatican. The music of Perosi himself is included in this collection and during the tour of the Sistine Choir, Monsignor Rella is directing it for the first time outside of Rome.

A large number of the most prominent priests of the Catholic Church in America have been pupils of Monsignor Rella, studying under him in the North American College in Rome. Among these priests are Monsignor Bernard Mahony, of Sioux Falls, Ia.; Reverend Stephen Donahue, Chancellor and Secretary of Archbishop Patrick J. Hayes, of New York; Monsignor Fisher, of Philadelphia; Reverend James A. Boylan, professor of music in Saint Charles Seminary, Philadelphia; Father Coakley, of Pittsburgh; Father Duley, of Chicago; Father William Kane, of Philadelphia; Father Anthony, of Owen City, Ohio; Father J. Kelly, of Stamford, Conn.; Father Mahoney, of Chicago, and Father John Powers, of Cleveland.

Van Emden's European Dates

Harriet Van Emden, the young American soprano, who sailed for Europe last August to fulfill a limited number of engagements, has met with such success that she will be detained well after the holidays.

Miss Van Emden is a pupil of Marcella Sembrich. She possesses a naturally beautiful voice and has that repose of manner which is so essential to the equipment of a successful concert artist.

The following are a list of her engagements: (1923) Holland—October 25, Rotterdam (Oratorio Society); 28,

Amsterdam (orchestra under Willem Mengelberg, afternoon and evening); 30, Haarlem (orchestra under Willem Mengelberg); 31, Assen; November 1, Meppel; 2, Amsterdam; 5, Gouda; 7, Dordrecht; 12, Heerlen; 13, Hilversum; 14, Arnhem (orchestra); 15, Nijmegen (orchestra); 16, Tiel; 22, Haag (The Hague); Belgium—November 26, Brussels; France—November 28, Paris; Switzerland—November 30, Zurich; December 2, Berne; 6, Zurich; 8, Berne; France—December 13, Paris; Belgium—December 15, Brussels, and on December 19 in Amsterdam, Holland.

Ilse Niemack Plays in Brooklyn

Ilse Niemack, after a year of concertizing in Europe and a summer spent in the Rockies and at her home in Iowa, has returned to New York to begin her concert season here. She was heard in recital at the Brooklyn Academy of Music on Friday evening, October 12, by a large audience, which manifested enthusiastic approval of this young violinist's talents. Her program consisted of the Vitali Chaconne, Bach's Air on the G string, the Mozart-Kreisler Rondo, two numbers by Hill, Tchaikovsky's Serenade Melancolique and Introduction and Tarantelle by Sarasate. Her rendering of each number proved her thoroughly an artist, her technic, tone and interpretation revealing a deeply gifted nature and excellent training.

Elisabeth Santagano to Give Recital

Elisabeth Santagano, heard last summer at the Stadium concerts, will give her first American recital at Town Hall on Tuesday afternoon, November 6. The program will include songs by Schubert, Cui and Saint-Saëns, Schumann's Frauenliebe und Leben, and six songs by Medtner. Rudolph Thomas will be at the piano.

Nikisch with Boston Symphony

Mitja Nikisch will make his first orchestral appearance in this country with the Boston Symphony in Boston on November 2, playing the Liszt concerto in A major.

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Grainger's Holyoke Recital a Triumph

Percy Grainger's recital in Holyoke, Mass., on October 16, attracted a large and enthusiastic audience. His work was greatly admired, which the attached press notices will prove:

Grainger came back to Holyoke last night and played as only he and one other, Paderewski, can ever play for us. Howard Thomas, who is presenting the American Artists' Course, deserved tremendous credit for being able to bring the glorious pianist and composer to our City Hall.

The audience was somewhat disappointed when they read the program and discovered that the musician was only to play one of his own pieces, but they did not then know of the kindness and beautiful generosity of the artist, who gave them, as encores, his own compositions. And his own pieces were the most exquisite of all.

Grainger is perhaps most wonderful when he is playing the music of his own dreams. Surely this Australian youth, who has come to

York and will make a specialty of coaching singers in recital repertory and standard works.

COURBOIN AND PONSELLE OPEN SYRACUSE SEASON**DADMUN SINGS AT MORNING MUSICALE—FIRST CONCERT BY SYMPHONY ORCHESTRA**

Syracuse, N. Y., October 17.—The musical season of 1923-24 was opened by Charles M. Courboin, who appeared in an organ recital under the direction of the Recital Commission of the First Baptist Church at the Mizpah Auditorium, on September 25. Mr. Courboin is a frequent visitor to Syracuse. He played an interesting and varied program and was enthusiastically encored by many hearers.

PONSELLE WINS RETURN ENGAGEMENT.

Rosa Ponselle, soprano, of the Metropolitan Opera Company, assisted by Stuart Ross, pianist, appeared under the same direction at the Mizpah, October 2, and was greeted by a large audience. It was Miss Ponselle's first appearance in Syracuse, and the audience soon awoke to the fact that they were listening to a gorgeous voice. It is understood that the Recital Commission is contemplating a return date for Miss Ponselle next season.

DADMUN AT MORNING MUSICALE.

The opening morning concert of the Morning Musicales, Inc., was heard in the Temple Theater, October 10, and was marked by the appearance of Royal Dadmun, baritone. The house was crowded and the audience was rewarded by a delightful program.

FIRST ORCHESTRAL CONCERT.

The first concert of the series to be given by the Syracuse Symphony Orchestra, this season, occurred at the Keith Theater, October 6. William H. Berwald conducted and a large audience was in attendance. Unfortunately, Joseph Press, cellist of Rochester, who was to be the soloist, was unable to appear. Other artists took his place.

The orchestra is entering upon its third season, and the prospects seem to be the brightest that have ever been known.

S. B. E.

Ellis Clark Hammann Active

Ellis Clark Hammann gave a very successful piano recital on October 10 at the Bellevue-Stratford Rose Garden in Philadelphia. During the season he will be accompanist for the Orpheus, Treble Clef and Mendelssohn Club concerts and also for the Manufacturers' Club musicales. The Rich-Kindler-Hammann Trio, of which Mr. Hammann is the pianist, will play for the Chamber Music Association of Philadelphia on November 18.

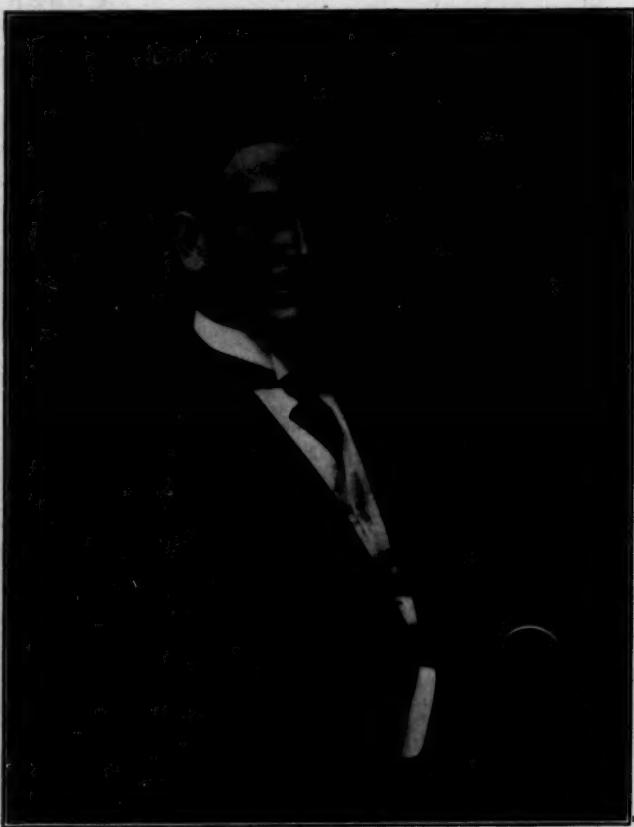
Two of Mr. Hammann's songs, "Daffodils" and "The Wanderer's Night Song," have been published by the Heidelberg Press, Philadelphia. In addition to a large class of private pupils, the pianist will have charge of the music at Miss Wright's School at Bryn Mawr and the Training School for Kindergarten Teachers, Philadelphia.

Russell and Warren to Give Joint Program

Carlotta Russell, soprano, and Elinor Remick Warren, composer-pianist, will give a joint program at the Amphiion Club of Los Angeles the second week in November. The soprano will be assisted by Sydney King Russell at the piano, and will present two groups of old English, French and Italian songs, as well as a group of songs by Miss Warren and Mr. Russell, with the respective composers at the piano. Miss Warren will play two groups at the piano.

Another Orchestral Engagement for Hayden

Besides her other orchestral engagements with the Detroit, Cleveland, and New York Oratorio orchestras, Ethyl Hayden will be heard in Hartford, Conn., with the Hartford Philharmonic, March 16.



DALTON BAKER

MUSICAL COURIER**Grainger's Holyoke Recital a Triumph**

Percy Grainger's recital in Holyoke, Mass., on October 16, attracted a large and enthusiastic audience. His work was greatly admired, which the attached press notices will prove:

Grainger came back to Holyoke last night and played as only he and one other, Paderewski, can ever play for us. Howard Thomas, who is presenting the American Artists' Course, deserved tremendous credit for being able to bring the glorious pianist and composer to our City Hall.

The audience was somewhat disappointed when they read the program and discovered that the musician was only to play one of his own pieces, but they did not then know of the kindness and beautiful generosity of the artist, who gave them, as encores, his own compositions. And his own pieces were the most exquisite of all.

Grainger is perhaps most wonderful when he is playing the music of his own dreams. Surely this Australian youth, who has come to

such fame at so early an age, must have lived these things, which he has written in music, in the hills and open spaces of his native land. There is a strong folk element in all his works, which makes them unspeakably, hauntingly fascinating to all people. When Grainger plays his own pieces he has no equal on earth.

Grainger plays with that virility which characterizes Paderewski. Added to this, is his extraordinary sense of rhythm which pounds into the heart and brain of the audience every little note. If the wonderful melting effects of his notes were somewhat lost due to the acoustics of the hall they were beautiful enough to leave the audience spellbound. Encores Grainger was called upon to give again and again by the insistent and enraptured audience. The pieces which he played were his own and his own arrangement of Brahms' Cradle Song. This was the loveliest thing imaginable. Some one in the audience spoke truly when he said it was "Surely a cradle in the treetops." Country Gardens, Irish Tune from County Derry, Shepherd's Hey, Sailor's Sea Song, American Folk Dance and Spoon River were also given.—Holyoke Telegram, Holyoke, Mass., October 17, 1923.

Grainger, pianist, opened the American Artists' Concert Course, presented by Howard Thomas in City Hall, Holyoke, Mass., last night. Grainger proved a good drawing card, and the audience was amply enthusiastic.

His program opened with the Chopin sonata in B minor and at once revealed that his art had matured. It was a more restrained Grainger who was heard last night. True, there was power where power was demanded, but there was also a delicious contrast, for Grainger has a marvelous legato and pianissimo. His sense of beauty is very keen and he plumbed the depths of the Chopin sonatas.

His reading of Bach was dignified, the old style in which Bach should be played. Two short Scarlatti sonatas were beautifully played.

Grainger is especially happy in numbers that seem to express unbounded joy of life, and his own arrangement of a hornpipe from Handel's Water Music was delightful. His own compositions, which he played as encores, express this love of the gay, especially his Country Gardens and Shepherd's Hey. His own arrangement of the Brahms Cradle Song was exquisite, his delicate, pearly touch bringing it very close to the hearts of his audience. He closed the program with a stunning reading of an Oriental Phantasy by Balakirev.

Grainger is an interesting personality. His tawny locks satisfy the eye and he carries his audience with him. His hands are fascinating to watch. His fingers are like steel springs and barely seem to touch the keys. He is always graceful and gratefully free from affectation.—Springfield, Mass., Union (W. M. Clark), October 17, 1923.

Dalton Baker Teaching in New York

Dalton Baker, teacher of singing, has appeared with success in concert, recital and oratorio, and has won commendation for his fine work in the coaching of singers. At the early age of ten Mr. Dalton states that he joined the resident choir school of All Saints, Margaret street, London, as leading soprano. At the age of fourteen he was appointed organist and choirmaster of His Majesty's Guards' Chapel, Chelsea, leaving there at the age of sixteen, to assume the responsible position of organist and choirmaster of St. Mary Magdalene's Church, London, where his daily duties for seven years laid an excellent foundation of musical knowledge.

While continuing his study and work as an organist, he won the Mence Smith scholarship for singing at the Royal Academy of Music, London, and within one year (in 1902), he made his debut at St. James' Hall, and was launched on a career as a singer.

He was elected an associate of the Royal Academy of Music in 1903, and was engaged for his first appearance as Elijah in the Royal Albert Hall at the age of twenty-four years. He was commanded by King Edward to sing at the State Concert, Windsor Castle, in November, 1905, in honor of the King of Greece, singing with Melba, Mary Garden and Zenatello. He made repeated appearances at the great English festivals and with important musical organizations in London and throughout Great Britain and Ireland.

On this Continent Mr. Dalton has made appearances in recital and concert in New York and many other cities in the United States. He sang at the Cincinnati festival in 1908.

Mr. Dalton has opened a studio in New

OBITUARY

THE MUSICAL WORLD MOURNS THE DEATH OF VICTOR MAUREL

The Most Famous Operatic Baritone of His Time Passes On,
But His Great Deeds Will Ever Be Remembered

One of the great figures of former days in the operatic world passed on when Victor Maurel, in his time the most famous operatic baritone, died at his New York home on Monday evening, October 22. Since an attack of ptomaine poisoning, which he suffered about two years ago, Maurel had never completely recovered his health, although he had been by no means confined to the house.

Maurel was born on June 17, 1848. He studied at the Paris Conservatoire under Vauthrot for singing and Duvernoy for opera, graduating in 1867 and dividing the first prize both for singing and for opera with Gailhard. His debut at the Paris Opera in *The Huguenots*, made the following year when he was only twenty, did not attract any particular notice, but he readily found engagements elsewhere, singing in Italy, Spain, England, Russia and Egypt, during the ten years following. His first visit to America in 1874 was also within that period. Among his notable creations at that time was the role of Don Carlos in Verdi's opera of that name, at Naples in 1871.

His reputation established, he rejoined the Paris Opéra in 1879 and remained there regularly until 1894, except for one season (1883-84) during which he branched out as an impresario at the Théâtre des Nations, and lost a large sum of money in an attempt to revive Italian opera.

The following season (1885-86) he was at the Opéra Comique, but returned to the Opéra thereafter. On leaving the Opéra he came to the Metropolitan for one season (1894-95), then returned again to Paris, singing at the Opéra Comique until he retired in 1904.

Since then he had devoted most of his time to teaching, his activities in Paris including a series of lectures at the Sorbonne. He established himself in New York as a teacher in the season of 1909-10 and had made this city his headquarters ever since.

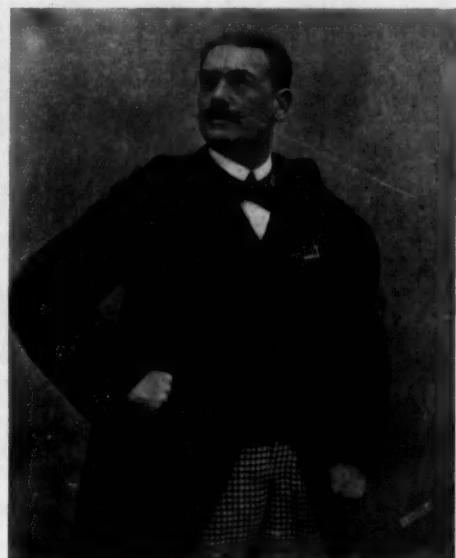
Maurel was a master of the vocal art, though his voice even in its prime is said not to have been of an unusual quality; but his powers as an actor were extraordinary and, combined with his vocal mastery, left him without a rival on the French operatic stage after the retirement of Faure. Maurel, in fact, made a reputation for himself as an actor in the spoken drama with some appearances in Paris during the season of 1901-2.

CREATED IAGO AND FALSTAFF.

One thing that stands out particularly in his career is the fact that he was chosen by Giuseppe Verdi to create Iago in the veteran composer's *Otello*, at La Scala, Milan (February 5, 1887), and six years later to create the title

role in Falstaff (February 9, 1893). The fact that he was trusted with two such absolutely contrasting roles shows what Verdi thought of his powers, and his faith was quite justified for nobody has equalled him in either one. Falstaff he also created at the French, English and American premières, and Iago premières in France and England. Maurel was also noted as a Wagner interpreter and was the first to sing the roles of Telramund, Wolfram and the Flying Dutchman in England in the seasons of 1875-77.

The last role he created was that of Mathias in Erlanger's *Le Juif Polonais* at the Opéra Comique, on April 11, 1900.



THE LATE VICTOR MAUREL

This photograph appeared on the front cover of the MUSICAL COURIER for January 11, 1899. At that time Maurel was fifty years old and singing at the Opera Comique in Paris, from which he retired in 1904. About a year later than the date of this photograph he created what was to be the last addition to his repertory, the role of Mathias, in Erlanger's long forgotten Juif Polonaise.

His last appearance on the stage was at a reception to Marshal Joffre at the Metropolitan Opera House in 1917, when he sang the scene from Falstaff which includes the Page's Song. His first American appearance in 1874 was at the old Academy of Music.

He was the author of a number of books on music: *Le Chant renoué par la Science* (1892), *Un problème d'Art*

(1893), *A propos de la mise-en-scène de Don Juan* (1896), *L'Art du Chant* (1897) *Dix ans de carrière* (1898).

The funeral took place at the Church of St. Vincent de Paul on Thursday morning, October 25. Tito Ruffo, bari-tone, and Leon Rothier, basso, of the Metropolitan Opera Company, sang, assisted by the choir of the church. The pallbearers were Giulio Gatti-Casazza, Edward Ziegler, Alfred Seligsberg, Dr. Sarlabous, J. Pitts Sanborn and William J. Guard, and two personal friends of Mr. Maurel.

Marie Hausknecht

Marie Hausknecht, widow of the late Jean Hausknecht, well known player of the contra-fagot, a veteran dating back to Gilmore's Boston Jubilee days, died at her home in Woodridge, N. J., October 21. The funeral occurred from her residence, October 24. Three daughters survive her—Augusta Hausknecht, Adla DuBois, and Marion Hannah.

Sebastian Hofmüller

Munich, October 10.—Sebastian Hofmüller, for years a member of the opera in Dresden and Munich, died in his sixty-ninth year just three weeks after the death of his wife.

N.

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Musical Comedy, Drama and Motion Pictures

Changes in the current attractions constitute the major part of the week's new offerings. The third week's bill of the Grand Guignol players, presented by the Selwyns at the Frolic Theater, constitutes four new thrillers.

Sothorn and Marlowe, at the Jolson Theater, are offering Romeo and Juliet for this week, and Twelfth Night for next week.

Walter Hampden and Carol McComas will offer at the National Theater on Thursday evening of this week the second play of their season's repertory, Cyrano de Bergerac, Mr. Hampden playing the title role.

The new openings include Steadfast, which came into the Ambassador Theater on Monday.

Running Wild, a negro revue, begins an indefinite season at the Colonial Theater.

The above offerings pale into insignificance for the week's theatrical production when Monday night marked the return of the great Eleanora Duse, the Italian tragedienne, who is being presented in this country by Morris Gest. Her first play is La Donna del Mare, by Ibsen. This performance at the Metropolitan is the only one there, and her only evening performance. Her management is offering her at the Century Theater in special matinees. The first one is on Saturday. This, to our minds, is one of the most important theatrical events of the season.

AN INTERESTING LETTER.

[Helen Fairbanks, a former member of the MUSICAL COURIER staff, recently completed an automobile trip from New York to Los Angeles, Cal., covering a total of 9,000 miles in less than two months. Miss Fairbanks is a great movie fan, and often contributes many reviews of the local programs in this column. In a recent letter she described some of her visits to the various Western picture houses. This is the second account, the other being of the small theaters of the Far West.—THE EDITOR.]

"Los Angeles is another matter. The folks here cannot understand my interested visits to the movies. I've been to a number of interesting houses—and, as a matter of fact, I think they have more of the really fine houses than we have in New York. Sid Grauman is the big man out here as far as the houses are concerned, owning four of the best. Of these the Metropolitan is to my mind the most beautiful theater of its kind I have ever seen. I couldn't possibly describe it—least of all from memory, but with its subdued lights, luxurious furnishings, mystic atmosphere, there is a feeling of immensity, not so much of the auditorium itself, for I don't believe it is any larger than the Strand, but of the whole. You immediately receive the impression that you are in one of the rooms of a vast palace or castle—perhaps castle in the idealized sense of the word is what I really mean. It is simply gorgeous, not with the open, stately beauty of the Capitol, but in a mysterious Oriental fashion. The ushers are the cutest things you ever saw. They are girls, wearing white trousers, a tight fitting blue (or perhaps it is black) coat with a flare, and jaunty little caps of black velvet à la Chasseur Alpine. The effect is astonishingly chic.

"I have been to the Metropolitan several times, for I love the atmosphere and there are also excellent programs, modeled on the same order as those in the four big New York houses. Indeed, every house of importance that I have visited thus far seems to follow that general bent. Then, too, there is an added attraction at the Metropolitan, for there is always on exhibition a room of paintings and one of curios—old furniture, tapestry, etc. The exhibits are changed frequently, so that these rooms are a never failing source of delight.

"Mr. Grauman's Million Dollar Theater is lovely, but in a general sort of way, so that it made no special impression upon me. On the other hand, his Egyptian theater, up in Hollywood, is charming. It is a long, low adobe building of Egyptian architecture, simple but very impressive. You enter via a wide, open patio, which, when I went up there to see The Covered Wagon, was mass of color. Against a background of living greens a number of gorgeous Redskins in full war paint and feathers were stalking about, making blankets, or hammering silver, lending the atmosphere which put one thoroughly in rapport for the feature which followed. And, as a final touch of realism, one noticed the Bedouin guards on the flat adobe roof, their loose, flowing garments and peculiar headdress, together with their long spears, making it easy to believe that after all this might be Algeria. Inside the theater all was in keeping with the mysterious magnetism which one associates with Egypt. The ushers there wear a costume modeled after the ancient pictures—sandals with turned up toes, robes made by winding the goods rather tightly about the model, topped with a veil and headpiece in front of which is the traditional asp. Men seem to be quite out of it here so far as ushering goes.

"The remaining Grauman theater—the Rialto—is simply a long, rather low building, so that there is no balcony. This same form of architecture applies to the Mission Theater. The California, which is the Goldwyn theater, appears to be the oldest in point of architecture, resembling the theaters of twenty years ago. The other big house which I have seen is Loew's State, where I went to see Richard Barthelmess in The Fighting Blade.

"After coming out of the theater I walked along a block or two before taking my car, and suddenly I came upon a great crowd which filled the street with the exception of a path just wide enough for an automobile to pass. Up the street the crowd extended as far as the New Criterion Theater, where Charlie Chaplin's first production, A Woman of Paris, was having its première, and those passing through the improvised aisle were the elite of moviedom. Of course I joined the throng to see Mary and Doug, Milton Sills, Bebe Daniels, Norma and Constance Talmadge, Charles Ray, Marilyn Miller, Jack Pickford, Norman Kerry, Enid Bennett, Mabel Normand, Mildred Davis and Harold Lloyd, Marie Prevost, Mr. and Mrs. Earle Williams, Lila Lee, etc., etc. I'm sending you this morning's newspaper comments. The crowds were friendly and frankly curious. Whenever they saw any one they liked particularly they would yell vociferously and clap enthusiastically. If I had had any idea the opening was to be so thrilling I would have been willing to pay the \$3.30 required for that special performance, but, of course, by the time I had decided, there was not a seat to

be had. Adolph Tandler leads the orchestra. I'm going to see the thing myself in a few days and I'll let you know later what I think of it."

MANOR CLUB PLAYERS TO PRODUCE WILLIAM HURLBUT'S ON THE STAIRS.

Theatergoers of New York, as well as those throughout Westchester County, will be keenly interested in the announcement of the first presentation of the Manor Club Players for this season. Vernon Radcliffe, whose reputation as a producer of "corking good" plays is attested to in the success of past offerings, will wield the director's wand again in transforming local Pelham talent into full-fledged stars. This year the club offers as its initial attraction the thrilling melodrama by William Hurlbut, "On the Stairs," the dates decided upon being Friday and Saturday evenings, November 30 and December 1. There will be no matinee as in other years. The play will be staged in the attractive Manor Club Theater in Pelham Manor.

"On the Stairs" is not entirely new hereabouts for it only takes a very short memory to recall the sensational success of this production in Boston, and, before that, its New York premiere. It was originally put on by Edgar MacGregor who since then has made numerous changes which are said to have improved it in so many ways that he is now contemplating presenting it again in New York in the spring.

Before New York sees the production in its new dress, however, the Manor Club Players will present it in Pelham, not only as an attraction for the host of regular patrons, but also so that both the author, Mr. Hurlbut, and Mr. MacGregor may review the finished product which, under Mr. Radcliffe's critical direction, is certain to be all that even the severest critic could wish for.

For over twenty years the Manor Club, through its drama section (Mrs. Joseph H. Woodward, chairman), has presented various dramatic offerings to enthusiastic audiences. Each year the attendance has increased and with the success of the performances has come a wider recognition of the club's work by theatergoers and dramatic critics of the metropolis itself. The popularity of the Little Theater Movement has helped a great deal to be sure, but it has been most of all the finished excellence of the performances that attracted serious attention.

Director Radcliffe has assembled about him an excellent cast and rehearsals are now well under way. Not a few of those who are to take part are well known on the legitimate stage, and with the assistance of a big corps of well known residents of the Pelhams, the club expects to present this year the finest production ever staged in Westchester County.

THE STRAND.

For the first time during the present management of this theater, excerpts from opera were offered, and if they are all in the future as artistically and well performed as this one, the writer would suggest that the management offer more. The first was the favorite opera, Pagliacci. The thing that was indelibly impressed upon one's mind from the very outset was the very clever version arranged by Betsy Culp, wife of Louis Dornay, whose opera company this was. We have never sat through a smoother performance musically. The cuts were exceptionally well executed, and particularly in view of the fact that this is an opera that is known to every person who has even a limited musical education. One was wholly unconscious of a lack of chorus. The story ran along as though Leoncavallo had originally created it in this form. Hats off to Mme. Culp!

Louis Dornay was assigned the role of Canio, and while he is a foreigner, only in this country two years, his English diction was the most perfect of any in the cast, proving that he is an artist and that he has versatility. The one English name on the program was Paul Slood, who was Silvio, and still the writer does not know yet whether he was singing in Italian or English. Helen Devonia, as Nedda, disclosed a very good voice, and she sang at times with good diction. Giuseppe Martini, as Tonio, received a deserved hearty applause after his prologue, and he too sang, at least his big number, in understandable English. Taken as a whole, it was thirty minutes of very artistic work, and Mr. Dornay deserves a great amount of credit for giving this opera in English, which is so rarely done, and making such a splendid thing out of it. He is well established in this country as a tenor of exceptional qualities, and his appearance last week only substantiate the very good reports that always follow his performances. It is to be hoped that the Dornay Opera Company will again appear at this theater in the very near future.

Owing to the length of the musical offering there were only the news pictures, and of course the great race at Belmont Park, and then the feature. Again we add another fine picture to the all too small list out of the great mass of inadequate films that are offered today. A new producing company called Associate Authors, Inc., presented Richard the Lion Hearted, a film story from Scott's famous novel, The Talisman. It was directed by Chet Withey. The cast was headed by Wallace Beery, who played King Richard, the same role he created in Douglas Fairbanks' version of Robin Hood. Since Emil Jannings was first seen on the screen in this country he has been the ideal for great historical character parts, and since seeing Richard the Lion Hearted one at least feels that Jannings has a rival in our own American-trained Wallace Beery. He displayed histrionic qualities that we never gave him credit for, and his work in the entire film was superb. Second honors go to Chet Withey, the director. There has been nothing produced that we can think of in the last month that has given the illusion, the accuracy and the beauty of scenery that surrounds this film. One could continue in this laudatory manner for a much longer paragraph, but space does not permit us to go into details. It is only possible to say that every boy and girl who loves Scott should certainly see this picture.

THE RIVOLI.

A real treat was in store for Rivoli patrons last week, for through special arrangements with William Fox. If Winter Comes, one of the sensational motion pictures of the year, was presented at this theater. It is a remarkable picture, Percy Marmont making a characterization of Marke Sabre which will not soon be forgotten by those who wit-

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RIVOLI CONCERT ORCHESTRA

RIALTO BROADWAY at 42d ST.

SECOND WEEK

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THOMAS MEIGHAN

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By George Ade. Directed by Alfred E. Green.
A Paramount Picture.

FAMOUS RIALTO ORCHESTRA

ness it. The picture was worthy of the huge audiences which were on hand for every performance.

If Winter Comes had a long run at one of the Broadway houses, and the writer noticed that for the presentation at the Rivoli there was a new musical score. Why this was thought necessary is a mystery, for while the music heard last week was excellent it seemed unnecessary work to write a new score when the old one was entirely adequate. There were clearly defined motifs for some of the characters, especially High Jinks and Low Jinks and Twynings, but this also was the case in the old score. The music arranged for the war scenes was very effective—equally true of the first score. A fine piece of orchestration was given to the scenes where Mrs. Perch's son, who was killed in the war, appears at her bedside when she passes on.

The overture at the Rivoli last week was Wallace's Marietta, and at the performance the writer attended it was conducted by Irvin Talbot, a musician who knows what he wants from the orchestra and gets it. The remaining number was Idyll, sung by Esther Nelson, soprano, and Charles Hart, tenor. The attractive setting furnished the artists combined with their fine singing made this unit very effective.

THE RIALTO.

Last week's program at The Rialto offered as its feature picture a cut-version of Sapho, starring Pauline Frederick. Adolph Zukor's elaborate work had been especially curtailed to allow this thirty minutes' showing. Evidently in its entirety Sapho must be most interesting, but this showing failed to arouse any great enthusiasm. Of decidedly more interest was Stuart Blackton's production of On the Banks of the Wabash—that is, for thrills—though the characters were very stilted except for Burr McIntosh himself.

As a prelude to the latter picture, John Bernard, baritone, sang splendidly Paul Dresser's song, On the Banks of the Wabash, and he was warmly applauded. The pictures of the international horse race of course held everyone's attention and were exceptionally good. Willy Stahl conducted the overture.

THE CAPITOL.

The Green Goddess was held over for a second week at this theater and the remainder of the program also was unchanged.

MAY JOHNSON.

Tokatyan Breaks Speed Record

Recently when Armand Tokatyan had to sing during the opera season in San Francisco on September 29, he was confronted with the problem of rushing East and arriving at Bangor, Me., in time to sing a performance of Faust at the Maine Festival on October 6. At the last moment a friend is said to have come to the rescue by offering him a lift in his aeroplane as far as Utah. The young Metropolitan Opera tenor jumped at the opportunity and the trip was made without mishap, which is not rare these days. Upon his arrival in Utah, he caught a train which landed him in Bangor on Wednesday, October 3, making the trip in about four days. Tokatyan's success in both places was splendid. He will open the Metropolitan Opera's season on November 5, with Jeritza and Whithill, in Thais.

Ljungkvist to Sing at Morning Musicales

An entire program of Scandinavian songs will be featured by the Swedish tenor, Samuel Ljungkvist, at The Neighborhood Club, Brooklyn Heights, on November 7 at 11 a.m. (Morning Musicales). Mr. Ljungkvist's thorough knowledge of Scandinavian song literature, combined with an artistic finesse of interpretation, is placing his unusually extensive repertoire in great demand.

Eddy Brown's Tour Interrupted

The European tour of Eddy Brown was unexpectedly interrupted when his father, who had been ill with pneumonia for only two days, suddenly died. Immediately upon receipt of notification, Mr. Brown made arrangements to return to America. He will remain in Chicago for about two weeks, then leaving for Europe to resume his concert tour.

Homer Guest Artist with Chicago Opera

Louise Homer will make her first appearances as guest artist with the Chicago Civic Opera Association on November 10 and 15. On November 13, Mme. Homer will be heard in recital in Minneapolis.

CHICAGO

(Continued from page 41.)

Stock, who is well known as a program maker, had built one for Friday afternoon, October 26, and Saturday evening, October 27, which was in every way interesting, even though the novelties had little to recommend them to the musical fraternity and to the laymen. The program was opened by Chabrier's *Joyeuse Marche*, well played by the orchestra. Then came D'Indy symphony No. 2, in B flat major; the work has been given several times in Chicago and conducted once by the composer when he came to Chicago in 1921, directing it at the pair of concerts on December 30 and 31 of that year. With the recollection of that performance still vivid in the mind of this reporter, the same work under the direction of Mr. Stock, is all in favor of our Chicago symphonic conductor. The D'Indy work was admirably played and the symphony made a greater appeal than when last heard here.

In the symphony, the orchestra showed its true mettle. This was only the third pair of regular concerts of the Chicago Symphony Orchestra for this season and as stated in these columns after the first concert, many changes have been made in the orchestra, but Mr. Stock has whipped his new men into shape so quickly that now after only a few rehearsals they play like veterans. This was especially noticeable in the D'Indy symphony, which up-to-date is the most notable effort so far this season of the orchestra.

After the intermission, the Turina work had its first hearing. According to the program notes, so well written by Felix Borowski, "Joaquin Turina is one of the important representatives of the modern Spanish school of composition, but little concerning his works is to be discovered in contemporary periodical literature and the biographical dictionaries of musicians contain no mention of his name." After hearing La Procesion del Rocio, Joaquin Turina will not be much better known in this country. The work may be that of an impressionist, but it made very little impression on this reporter.

Arthur Honegger's Symphonic Poem, *Pastorale d'Ete* was composed in 1921 when the young Frenchman was but twenty-nine years old and the work which won the Verley Prize in that year, and according to the program notes, published the following year, is an opus that though atmospheric, does not contain many passages of great beauty. A single hearing was sufficient to uncover the lack of inspiration. Sowerby's Irish Washerwoman had been heard previously here under the direction of Eric DeLamarter. The work is full of good humor, well orchestrated and presages well for the future of the American composer, who is now in Rome as the holder of the Roman prize. Glazounov's *Valse De Concert* concluded the diversified program.

BUSH CONSERVATORY NEWS ITEMS.

President Kenneth M. Bradley of Bush Conservatory has arranged an innovation in the awarding of scholarships at

this progressive institution, by establishing a number of mid-season scholarships. The examinations for these scholarships will be held Wednesday, November 21, at which time the free and partial scholarships will be given under artist teachers and leading instructors of the institution.

The first of four concerts by the Bush Conservatory Symphony Orchestra, under the direction of Richard Czerwonky, will be given at Orchestra Hall, Tuesday evening, December 4. The success of last season's concerts in this noted concert hall was remarkable and the results secured in artistic progress caused enthusiastic comment by critics and public. A large subscription list shows an excellent popular support of this educational movement of the Orchestral School, and the audiences this season are expected to rival the capacity crowds which greeted the ambitious young musicians last season.

The examinations of the Bush Conservatory Master School were held last Wednesday.

The Public School Music department of Bush Conservatory has sent out many supervisors of music to all parts of the United States. Recent graduates are filling the following positions: Adah Dinkmeyer, Cicero (Ill.); Hulda Karstrom, Chicago Heights (Ill.); Marie Grisard, Chicago city schools; Marie Mahoney, El Dorado (Ill.); Adella Altman, Camp Point (Ill.); Vivian Jenks, Jonestown (Miss.); Allene Hendy, Orlando (Fla.); Theresa Serbian, Clarksdale (Miss.); Margaret Hiatt, Jerseyville (Ill.); Lillian Seay, Middletown (Ky.); Louise Ryerson, Troy (Ala.); Marie Lewis, Dodson (La.); May Knowles, Fremont (Neb.).

Members of the graduating class are given class room practice in a Chicago school before taking positions.

Leola Aikman, artist-pupil of Charles A. Clark of Bush Conservatory, who scored such a success at the conservatory concert on October 23 in Orchestra Hall, has been engaged to sing at the Stratford Theatre during the season.

RENÉ DEVRIES.

Chicago Civic Opera First Week Repertory

The Chicago Civic Opera will open its season on Thursday evening, November 8, with a performance of Boris Godounoff, Chaliapin in the title role, with Lamont, Dmitri and Cyrena Van Gordon, Giorgio Polacco conducting. The other operas for the week are: Saturday afternoon, Samson and Delilah (Homer, Anseau); Saturday evening, Lucia (Rimini, Macbeth, Crimi); Monday, November 12, Faust (Mason, Anseau, Baklanoff); Tuesday, The Jewess (Raisa, Macbeth, Marshall), Wednesday, Mefistofele (Chaliapin, Mason, Crimi).

Mischa Elman's Only New York Recital

Mischa Elman, violinist, will give his first and only recital of the season here on Sunday evening, November 4, at Carnegie Hall. Assisted by his sister, Liza Elman, at the piano, he will present the Brahms sonata, op. 78 and, with Josef Bonime as accompanist, the Bruch D minor concerto,

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Francis Rogers in Boston

Francis Rogers will give a song recital at the Wentworth Institute, Boston, Friday evening, November 9. Angeline Kelley, soprano, and Alfred Finch, baritone, both pupils of Francis Rogers, gave a concert for the Prospect Lyceum Course, Prospect, Conn., October 19. Miss Kelley will soon give a song recital in Wallingford.

Mr. Rogers will give his New York recital at Town Hall on Sunday afternoon, November 4.

Artists Presenting Mana-Zucca Compositions

Mana-Zucca's songs have been sung by the following artists during the last week: Clyde Burrows, Mrs. S. Reynolds, Thelma Ehlemaire, Lillian Palmer, Anita Polak, Gita Glaze, Anna Hamlin and Beatrice MacCue. Other names are: Hedy Spielter, Rea Stella, Beatrice MacCue, Edwin Swain, Mathilda Zimbler, Isabella Zimbler, Frances Gottlieb, Winifred Gaynor, John Charles Thomas and Nina Morgana.

Julio Crimi Arrives

Following his arrival from Europe on Friday, Giulio Crimi, tenor of the Chicago Civic Opera Company, left immediately for Chicago to prepare for his season with that organization.

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REVIEWS AND NEW MUSIC

(Continued from Page 38).

Leginska is recognized as a modernist of the moderns in her taste as well as in her own composition.

But it is difficult to feel that either of these pieces possess any great value. They are no better—not as good—as Farwell's early work, published years ago by the Wa-Wan Press and built upon Indian themes, or themes, at least, with an Indian tendency. Farwell was then under the influence of German modernism, and his harmonies were all of that sort. That was an asset in a way, though it was felt by some that the Indian music would be better served by rugged simplicity than by these Wagnerisms.

Still the music was real. There was a depth to it that was very fine. It was not very pianistic but it had a haunting melodic turn, some of which has remained with the writer through all these twenty or more years since it was heard.

These new pieces are different in every way. The piano technic is different, perhaps better, perhaps more orthodox, but not Farwellian. If he has built up and up to greater heights we fail to perceive it. There is less poetry, less individuality here than there was in the old days. Those

MUSICAL COURIER

who loved Farwell then will scarcely love these new offerings from his pen.

Yet, they are good. It would be to give a false impression to suggest the contrary. Farwell is a real composer—really gifted—only somewhere he seems to have lost his early self. We wish we could go back to the Wa-Wan days and have again the enthusiasm of old—and the youth.

(Composers' Music Corporation, New York)

Symphonic Variations on a Theme by Brahms,
Op. 21

By Rudolph Ganz

Rudolph Ganz, best known as a pianist and conductor, rarely lets his light shine through the medium of composition. When he does, he gives one cause to wonder why he does not give more of his time to it. Perhaps it is the old story of impossibility, of the natural unwillingness of the virtuoso and busy conductor to lay down his successful career for the sake of something problematical to say the least of it. This has been the problem faced by many artists in the past—Rubinstein, Liszt, Paderewski—and no doubt to be faced by many in the future.

However, let us be thankful that Mr. Ganz finds time for what he has already given us in the way of compositions and transcriptions. For he has already shown himself to be a past master of pianistic style, and these Symphonic Variations serve to convince one that he also has the ability to write in big forms effectively. It is dedicated to Emile Blanchet, modernist, but shows none of his influence in its harmonic structure, though there are a few enharmonic modulations, which, however, never even border on what we are pleased to call modernism.

According to a date under the title, this piece was written in 1911. It was published in 1921. The song which serves as the theme on which the variations are made is Der Schmied, and in a coda, under the caption In Memoriam J. B., is the theme of the popular Wiegenlied. After a short introduction the principal theme is given forth simply, in the right hand, with a light accompaniment. The first variation is a very brilliant and original slow movement, with curious chromatics and triplets. It is followed by an allegro, a vigorously rhythmical movement with a rapid staccato bass and unexpected seventh harmonies. It leads to a powerful climax and merges after a fermata into a delicate lento, sonorous with arpeggios—a very beautiful conception.

There followed another allegro movement with left hand octaves, staccato, that will require the wrist of a master to execute properly. This takes us into the parallel minor—six flats—one of the most original portions of the entire work, a melodic outline in the right hand accompanied by severe rhythms and counterpoints in contrary motion. Returning to the dominant minor we drift into a delightful pastoral, quite Brahmsian in character, and reach the final variation, which has somewhat the character of a march, though in three-four tempo.

In the final coda, already alluded to, there are suggestions of the motion of the introduction and of some of the variations, and a fine stretto carries one to an impressive close. The whole is a concert piece of the best sort and

November 1, 1923
deserves to find a place on the programs of recitalists—as no doubt it will.

(G. Schirmer, Inc., New York)

Two Songs of Labor (Passers-By, Clark Street Bridge)

By John Beach

If you believe that a song is a song, it is rather a misnomer to call these two compositions of Mr. Beach by that name. Each one has, to be sure, a part for voice and a part for piano. Sometimes there appears to be a relation between the two, sometimes not. But admittedly it is difficult to construct a vocal line that will fit the poems of Carl Sandburg. Mr. Beach must, it seems, spend considerable time at the piano hunting for peculiar chords, for he never hears his own harmonies, for a great many of them are "eye" chords, not ear harmonies. A favorite device in the accompaniment to both songs is the use of a perfectly simple triad, with the fifth normal in the right hand and augmented in the left. This, of course, is the height of modernity. But when Mr. Beach wants something to accompany lines about stars and mists—and love—he finds nothing more modern than Richard Wagner's succession of ninths. As experiments these are interesting, particularly Passers-By, which has more form than the other; but as songs—

(G. Schirmer, Inc., New York)

Only a Cry, and Let It Be Forgotten (Two Songs)

By Winter Watts

Two short poems by the popular lyricist, Sara Teasdale, set to music by one of the most talented of American song writers. These are not Mr. Watts' best work, but they are good. Let It Be Forgotten (for high voice) keeps the accompanist busy with restless enharmonic modulations at every second second. It has, however, a big climax for the vocalist. Only a Cry is simpler, a lovely poem set to an attractive tune. A good tune, too, for Mr. Watts has unconsciously adopted for his motto phrase—repeated six times either in voice or piano—the opening bars of Richard Strauss' Du Meines Herzens Kroenlein, note for note.

(Arthur P. Schmidt Co., New York)

The Hidden Violet, Your Voice I Hear (Two Songs)

By Grant-Schaefer

Two simple, straightforward little songs, written with a thorough knowledge of the voice and of effect, with accompaniments ingenious and not difficult. M. J.

Edwin Swain to Tour South

Edwin Swain, baritone, under the management of Annie Friedberg, will appear at the Greenville Woman's College, Greenville, S. C., at the annual Messiah performance on December 13. Mr. Swain will be on tour in the South from the middle of November to the middle of December, appearing at a number of colleges and clubs.

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